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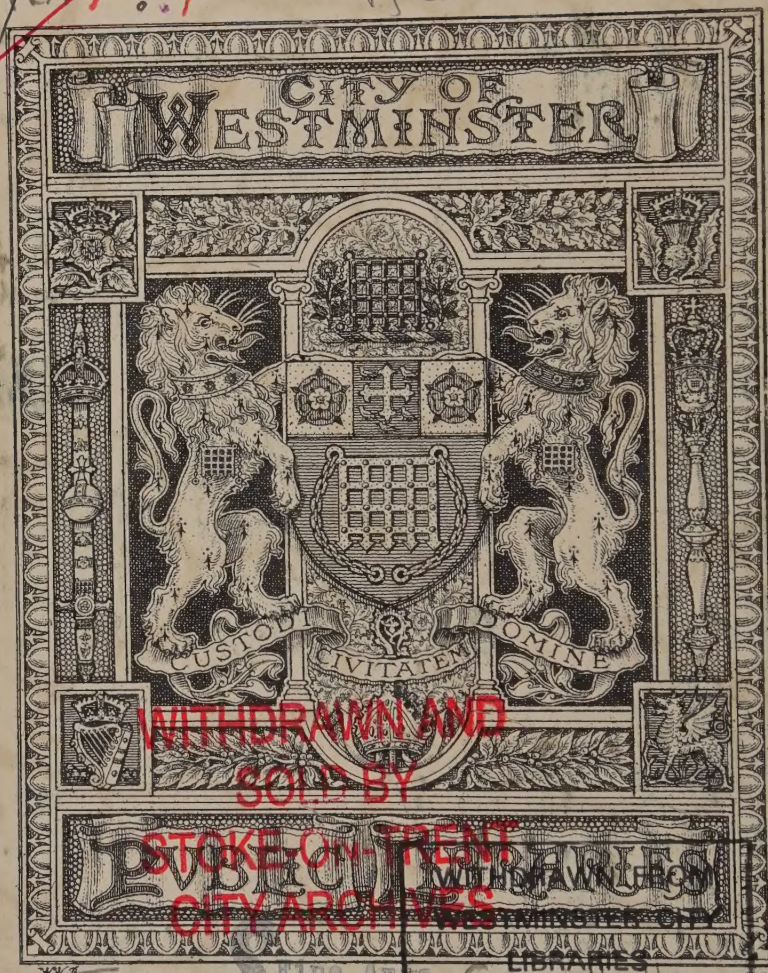

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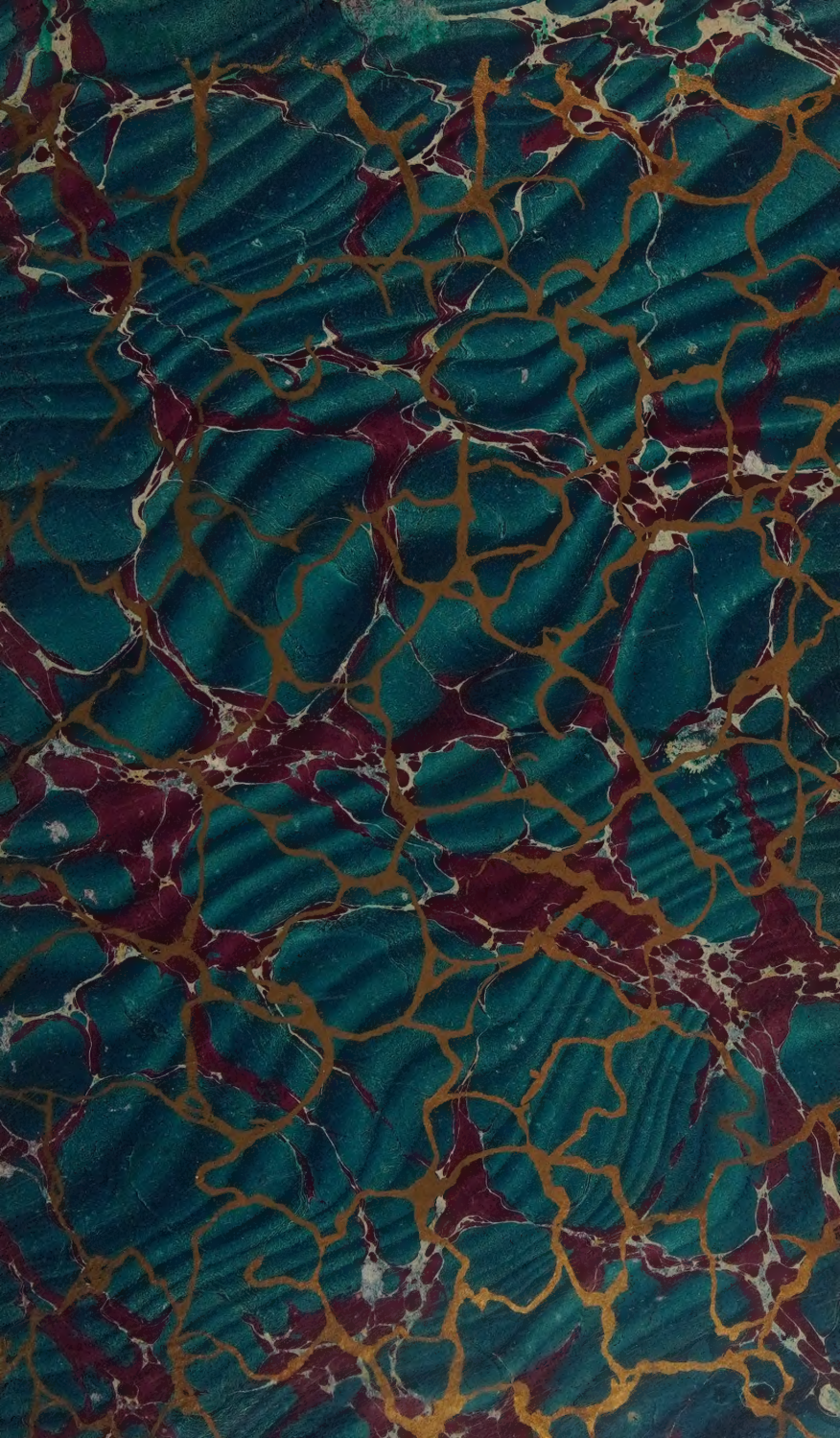

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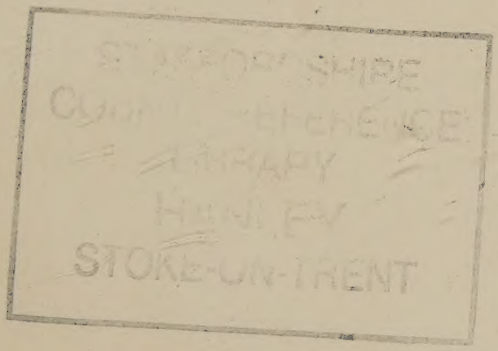

CHINESE PORCELAIN

CHINESE PORCELAIN

BY

W. G. GULLAND

WITH NOTES BY T. J. LARKIN

AND FOUR HUNDRED AND ELEVEN ILLUSTRATIONS ARRANGED CHRONOLOGICALLY

VOL. II.

LONDON: CHAPMAN & HALL, LD.
1902

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PREFACE.

In the present instance an effort has been made to place the illustrations, as far as seems possible, in chronological order, so as to try and give a comprehensive view of the various wares and styles of decoration in vogue at different periods, but the attempt must, of necessity, be somewhat a crude one.

This, consequently, involves a less methodical system of arrangement than that employed in the first volume, where the illustrations are grouped into classes; but the present plan has its advantages as well as its drawbacks, and, with the particular object in view, it is hoped the former will be found to outweigh the latter, while, with the aid of the index, readers should be able to find their way about.

For the convenience of reference the numbering of the pages and illustrations follow on those of Vol. I. Regrettably it is difficult to avoid a work of this kind assuming, more or less, the nature of a catalogue.

Unfortunately, to sell for a few shillings, it is impossible to present the pieces in their true colours; nor are all the illustrations what they might be even in black and white, for, although photography best preserves the touch of the Chinese artist, which is apt to be lost or distorted in hand-made copies, still it is not always as successful as could be desired. This is owing, in many cases, to a high vitrescence of surface, and in others to the colours not all lending themselves equally well to the process; while many people very naturally object to

run the risk of allowing their ceramic treasures to visit a photographer's studio, when the illustrations have had to be taken in rooms where the light was not suitable. This explanation, it is hoped, will tend to disarm criticism which in itself no doubt would be just.

The attempt to squeeze into a moderate sized handbook a comprehensive account of Chinese porcelain naturally resulted in the crowding out of much that is interesting, so in this volume the opportunity has been availed of to amplify some points that received but cursory notice in the first.

Of late years sinologues have adopted new methods of spelling Chinese names, and our old friends Kang-he, Keen-lung, and Kea-king are hardly recognizable as K'ang Hsi, Ch'ien Lung, and Chia Ch'ing, but not being a Chinese scholar the writer may be pardoned in thinking that for the sake of continuity, and probably the convenience of the reader, unless where quoting from writings of modern sinologues, it is better here, as in the first volume, to adhere to the style of spelling adopted by Sir Wollaston Franks.

A little time after the publication of that volume the writer received, from Mr. Thomas Lindall Winthrop, the account of the Trenchard bowls which will be found on p. 277. Since then a correspondence more or less regular has resulted, many extracts from which will be found in these pages, adding greatly to the interest thereof, for Mr. Winthrop seems for years to have studied the subject, and evidently examines any specimens he comes across with the trained eye of a connoisseur. In kindly giving his consent to these letters being made use of in this volume, Mr. Winthrop stated that they had generally been written in a hurry and with no idea of their ever being made public. The reader must keep in mind that Mr. Winthrop sometimes wrote from the Isle of Wight and sometimes from Boston, U.S.A.

The writer has been equally fortunate in securing the aid of Mr. Geo. R. Davies, who has not only most kindly supplied

illustrations from his own charming collection, but has also obtained photographs of some of the many interesting specimens in that of his friend Mr. Richard Bennett, and to both these gentlemen the writer would now beg to return his most hearty thanks. Mr. Davies is acknowledged to be one of the best judges of Chinese Porcelain, for, added to a natural faculty for discriminating in such matters, he possesses an experience extending over a long series of years, during which he has made a special study of this subject both at home and in China. His remarks, therefore, on the various pieces from his own and Mr. Bennett's collection, are a most valuable contribution to this work, and one that the reader cannot fail to appreciate. The Davies and Bennett collections may be said to be classic in style, having been formed almost entirely of pieces intended for home use in China and imported in great part direct from that country, while nothing but the finest quality is admitted into either. They are exceptionally strong in self-coloured pieces, which unfortunately cannot receive the notice they deserve in this volume, as without coloured illustrations it would be useless to attempt any description thereof.

To Dr. Edkins, of Shanghai, the writer is indebted for an article on Chinese drawing, from which the reader will find quotations given here and there in the following pages. And to Mr. C. F. Bell, of the Ashmolean Museum, Oxford, for help with regard to some of the decorations employed by the Chinese.

Where the explanation of the motive is merely given in inverted commas without any authority being stated, the information has been obtained from China by Miss E. M. Lee, of The Church of England Zenana Mission, who kindly sent the photographs to Foochow, her particular corner in the "vineyard," where they were submitted to one of the Chinese literati, and the clue thus obtained could generally be followed up in Mayers' or Professor Giles' works. If the

romanized spelling does not always agree with either of those authorities, the difference has probably arisen owing to the local dialect, but as the names were also written in the Chinese character it was in this way the tales have been traced in the works of the above-named authors.

Mr. Larkin has again been good enough to go through the proofs, and as there is nothing like practical knowledge, the writer looks upon his censorship as of great value. He has also to thank Mr. Chas. E. Faull for the interest he has so kindly taken in collecting pieces suitable for illustration.

In conclusion, it may be as well to add that this volume has, like the first, been compiled during leisure hours, and is now published in the hope that it may prove of interest and amusement to others.

W. G. GULLAND.

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CHINESE PORCELAIN.

INTRODUCTION.

In this, as in the first volume, no attempt will be made to penetrate into the past beyond the Ming period. Contenting ourselves with the Chinese porcelain to be found here in England, the commencement, to be sure of the date and so start on firm ground, must of necessity be with the historic Trenchard and Warham bowls—that is, 1506 (see p. xix.); but even thus restricting ourselves, there is a long road of some four hundred years to travel down to the present time. Following the Chinese method, we find this period divided between two dynasties (roughly speaking, one hundred and forty years belonging to the Ming and two hundred and sixty to the Tsing), which are again subdivided into reigns—some long and some short; but these we must adopt as the measure of our whereabouts, taking the *nien-hao,* when existent and seemingly reliable, as a guide in the chronological arrangement of our china. Beyond these date-marks we are very much at the mercy of the somewhat hazy records of Chinese historians and the information collected by the worthy Jesuit fathers, which, notwithstanding all their care, does not seem to have been always exactly correct; so that of necessity, when not helped by family history, we must trust in great measure to our eyesight, seeking for guidance in any change we may find in the quality of the porcelain or glaze, in the shapes of the various vessels, in the style of decoration, or colour of the pigments employed, with any other such aid we can avail ourselves of.

Genuine date-marks are comparatively few and far between,

therefore we will find it impossible to allot every piece to a particular reign, or even dynasty, as, of course, the changes did not always take place at the end of a reign, and of necessity there is a borderland, as it were, between each period, when it is very difficult to say to which particular era certain specimens belong.

The Ming pieces we shall find poor in quality, shape, and colouring, as compared with the Tsing, and beyond a few *nien-hao* we have little to guide us in marking out the porcelain of one Ming reign from that of another. The Jesuit fathers do not help with regard to Ming wares. Chinese writers seem to give fairly detailed accounts of the production of the various Ming periods, according to some much greater praise than to others; but Ming pieces are now comparatively few in number, and it is difficult to carry out any general classification or to verify the statements of these native writers. The specimens we have here in England may not do full justice to the Ming period, but even compared with inferior wares of the Tsing, they show a crudeness that must have run through the whole series; and no doubt the best Tsing pieces are as far ahead of the best Ming as the inferior of the former are superior to the same quality of the latter.

In the sixteenth century porcelain was so highly esteemed in Europe that many pieces were mounted in silver, and it is reasonable to suppose that the best specimens were selected for this honour. Now, except, perhaps, where historical value attaches, as in the case of the Trenchard and Warham bowls, the mountings, as samples of early silver work, are of more value than the china they were originally designed to protect and ornament. The reason for this being that much finer porcelain has since come to hand; while to give value, artistic merit is necessary, as well as mere antiquity; and in the former qualification the Ming productions have been greatly distanced by the Tsing.

During the interregnum which took place at the end of the Ming and beginning of the Tsing dynasties, the Imperial manufactories at King-te-chin seem to have been closed, but with the coming to the throne of Kang-he[18] (1661–1722) the

[18] There are two ways of pronouncing Kang-he, as there are of Keen-lung, in North China one way, and South China another—*Kang-shee* and *Kang-hee*, *Cheen-lung* and *Keen-lung*.—T. J. L.

ceramic industry received fresh vigour, although, no doubt, it took some years to arrive at that standard of excellence for which this period is noted. It is chiefly celebrated for the fine quality of its "blue and white" and "famille verte," which latter belongs almost exclusively thereto; while, in addition to "powdered blue" and the "famille noire," great attention was paid to the covering of porcelain with various coloured glazes, those known as "sang de bœuf" and "peach bloom" being discovered towards the end of this reign. Great improvements were made in all descriptions of porcelain, and we are told that up to the last one success followed another at King-te-chin, so that the later productions are in every way superior to the early.

Sixty years of progress had not exhausted the upward movement, and perhaps in some ways the finest china belongs to the Yung-ching period (1723–1736), many of the pieces showing a very high technique, while, perhaps owing to the introduction of the rose shades more than anything else, the style of decoration underwent an entire change, and continued on somewhat similar lines during the reign of Keen-lung, so that these two periods (1723–1796) are generally classed together, and spoken of as the "rose period." In addition to the advent of the rose tints, the Yung-ching period is a most interesting one; new graceful shapes appear for the first time, as well as new colours—in fact, fine workmanship and delicate colouring may be said to be the characteristics of this reign. The centre one of the three noted [19] periods, covering from 1661 to 1796, it falls in the middle of the great era of Chinese ceramic art, which lasted for some hundred and thirty odd years, during which time most of the fine china we possess was made, and the nearer it comes to the Yung-ching period the better the quality. At p. 418 Mr. Hippisley says: "During the seventy-five years between 1698 and 1773—comprising roughly the latter half of K'ang-hsi's reign, the whole of Yung-chêng's, and rather more than half that of Chien-lung—the manufacture and decoration of porcelain in China attained a degree

[19] These three noted periods of Chinese ceramic art, it is interesting to observe, coincide with, and are covered by, the periods of French art popular with art lovers of to-day, viz. Louis XIV., the Regency, Louis XV., Louis XVI. and the Directoire.—T. J. L.

of excellence which, in my opinion, has never been reached either before or since."

The third of these great periods, the Keen-lung, like the first, lasted for sixty years (1736–1795), and the falling off in the quality as time went on may probably be attributed to the increased demand for Europe, trade necessities calling for cheapness and quantity regardless of quality. The orders poured in, and had to be executed as best they could, with the result that much of what was shipped to the west for everyday use is now valueless. Canton was then the chief centre of trade with foreign countries, and, not possessed of a manufactory of its own, white porcelain was sent from many parts of China, there to be decorated, under the eye, as it were, of the European merchant, who, like the Chinese through whom he had to deal, no doubt looked mainly to profit, and a cheap article was needed to compete with European productions. Canton, however, has long been celebrated for its wealth, and many of the Chinese arts, such as silk-weaving, embroidery, painting, carving in wood, jade, etc., have from early times found a home there, while the clever workmen who have resided within its walls, generation after generation, have made its products famous all the world over. At no period, perhaps, was this more the case than during the reign of Keen-lung, and some of the china decorated at Canton during this and the following reigns often exhibits great skill and considerable artistic merit. That known as "Canton blue and white," of course, being the product of the *grand feu*, must have been decorated at the porcelain manufactory, and merely took its name from the port at which it was shipped.

The reader may wonder why we hear so much of King-te-chin and so little of the other manufactories, but this is due to its having been by far and away the principal seat of the industry and the source of the best quality, also to the two facts that the Imperial manufactory was situated there, and that Père d'Entrecolles resided at King-te-chin, so that we have in the Government records of the manufactory and in the celebrated letters of the worthy father a fund of information that does not exist in the case of the other places where porcelain was made. Writing towards the end of the reign of Kang-he, Père d'Entrecolles says, "The fine China-ware,

which is of a shining white and a clear sky-blue, comes all from King-te-ching. It is made in other places, but it is of a quite different colour and fineness. In short (not to speak of the other sort of earthenware made all over China, but to which they never give the name of porcelain), there are some provinces, as those of Kan-ton (Canton) and Fo-kyen, where they make porcelain; but strangers cannot be deceived therein, for that of Fo-kyen is as white as snow, but has no gloss, and is not painted with various colours. The workmen of King-te-ching formerly carried thither all their materials, in hopes of being considerable gainers, by reason of the great trade then driven by the Europeans at A-mwi (Amoy), but they lost their labour, for they could never make it there with success. The Emperor Kang-hi, who desired to know everything, caused workmen in porcelain to be brought to Peking, and everything proper for the manufacture. They did their utmost to succeed, being under the Prince's eye, and yet we are assured that their work failed. It is possible the reasons of interest and policy had a hand in the miscarriage; but however that be, King-te-ching alone has the honour of supplying all parts of the world with porcelain; even the Japanese come to China for it."

This may very well represent correctly the state of affairs during the Kang-he period, but there seems no doubt that later on other manufactories worked up more to the King-te-chin level of quality, and towards the end of the Keen-lung period were able to supply porcelain suitable to the requirements of European traders.

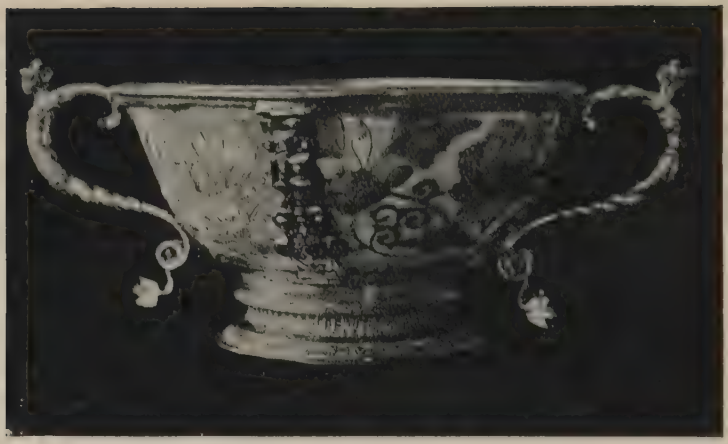
It is known that quantities of the china decorated at Canton were received from King-te-chin,* and in the finer qualities it is entirely by means of the style of decoration that we have to try and discriminate between that painted in the north and at Canton, while much of the china made and decorated at King-te-chin was shipped from Canton, which further tends to complicate the matter. There seems to have been on the part of the Cantonese a tendency to over-decorate, and the pieces we can recognize for the most part belong to the enamelled class, the surface being generally almost entirely covered. As we go on, an effort will be made to point out the few pieces contained in this series that appear to have been

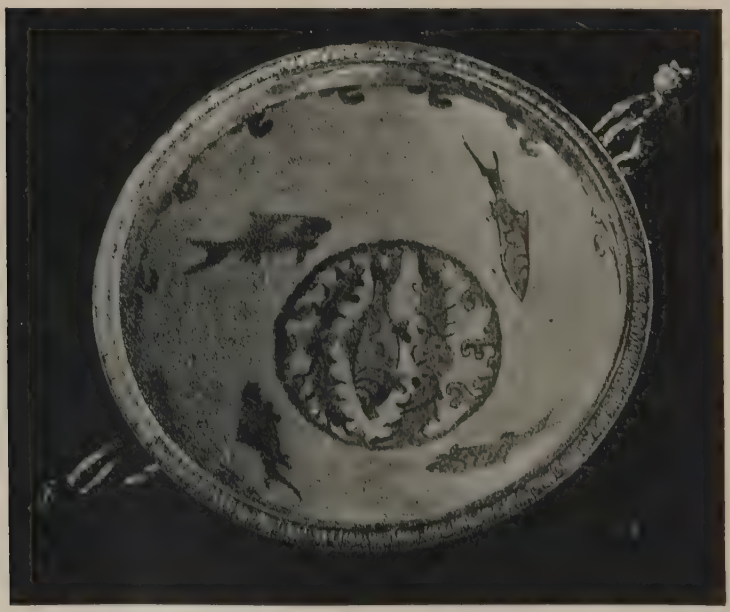
* "Ancient Chinese Porcelain," p. 42.

painted in the south. Coming to the common or trade section, we have the large vases, such as are to be seen in the windows of tea-dealers, dinner services, tea sets, bedroom sets, etc., made of a coarse greenish porcelain, and decorated with flowers and butterflies in gaudy colours, imported before and during the first half or more of the nineteenth century; in these are exhibited the everyday work of Canton for more than a hundred years back. Although the principal, this is not the only type for which Canton was noted. The light-coloured blue and white, where the blue is put on in thin washes of indifferent shade, which belongs to the end of the eighteenth and beginning of the nineteenth century, is known as "Canton blue and white," because it was shipped from that port; but where it was really manufactured and decorated it is difficult to say, probably at Shaou-king Foo, to the west of Canton. "Abbé Raynal, in 1774, mentions this factory, and states that the porcelain known in France under the name of 'porcelaine des Indes' was made there. It is probably, therefore, from these two factories (King-te-chin and Shaou-king Foo), and especially from the latter, that proceeded the numerous services for dinner and tea, differing altogether from the appliances of the same kind used in China" (Franks, p. 92). In this Indian china or trade section it is often very difficult to say whether a given piece was made and decorated in the north or the south.

With regard to the porcelain made and decorated at King-te-chin, it is usually considered that the pieces properly marked with *nien-hao* were issued by the Imperial factory, but whether the unmarked came from private kilns or not there seems nothing to show; be that as it may, beyond all doubt some of the finest specimens to be met with are unmarked. It would appear reasonable to suppose that at the Imperial works none other than the name of the reigning emperor would be allowed to be used, in which case the pieces with the false Ming *nien-hao* must be the produce of private manufactories; but in China you can never be sure of anything. Nearly all the fine china we possess seems to have been made and decorated at King-te-chin or its neighbourhood, and it is not until the mandarin period that we hear any doubts as to the decoration perhaps being Cantonese.

486.





487. [*To face p.* 277.

Trenchard Bowls.

Starting with the Trenchard bowls, Nos. 486, 487, probably means commencing with the Hung-che (1488–1506) period, or as near as can be the middle of the Ming dynasty, although it is, of course, just possible these bowls may belong to the celebrated Ching-hwa (1465–1488) period, so famous, according to Chinese writers, for the drawing of its decorations and the coloured enamels employed; the blue and white, however, not being considered as good as that of the Seuen-tih (1426–1436) period. The Hung-che period seems to have been more noted among the Chinese for a yellow ware, as also coloured enamels, little or no mention being made of blue and white, which is the class the Trenchard bowls belong to, as will be seen from the following description of them, kindly supplied by Mr. Winthrop:—

"About twenty-seven years ago, provided with an introduction from my old friend, Colonel Pickard, V.C., I made an expedition to Weymouth for the purpose of seeing the Oriental bowls referred to on p. xix. of your work, which are, undoubtedly, the earliest known pieces of Chinese porcelain brought into England, since Bishop Warham's bowl at New College, Oxford, may have been given any time between 1504 and 1532, while the Trenchard bowls are fixed at 1506. Mr. Trenchard, of Greenhill House, a descendant of Sir Thomas Trenchard, of Wolverton Castle, Dorset, to whom they were given by Phillip of Austria, King of Castille, was then the possessor of these bowls, and he kindly placed them at my disposal for inspection. I found them to consist of a pair of 7 or 8 inch bowls of ordinary shape, similarly decorated with (in blue under the glaze) lightly sketched flowers at intervals, connected by a meander of stem, with no other ornament, unless it may have been a simple line. Inside, I think, there were fish. The porcelain was rather greyish, and not of fine quality. One of the bowls bore this decoration very distinctly traced in blackish cobalt (the flowers, perhaps, intended for asters), while the other bowl had a very washed-out and faded appearance. The better bowl of the two was enclosed in a handsome silver-gilt mount of strap-work in the Renaissance style common in those days, with nothing Moresco about it.

I believed the mount to be foreign, and found no hall-mark visible; but, with Mr. Trenchard's permission, I took off the mount, by removing sundry pins or movable rivets, and found the metal bearing London hall-marks inside, of a date quite forty years later than King Phillip's visit to Weymouth. The mounts were therefore added by some one of the Trenchard family to do honour to a royal gift.

"Colonel Cambridge, of Bloxworth House, Dorset, is, I have every reason to believe, the present owner of these bowls, he being a nephew of Mr. Trenchard, of Greenhill House, where I saw them."

Colonel Jocelyn Pickard Cambridge died in October, 1900, and the bowls are now the property of his only child, Mrs. Frederick Lane, who has most kindly supplied the herewith illustration.

Warham Bowl.

The writer would beg to express his thanks to Dr. Sewell, Warden of New College, Oxford, for so kindly supplying the herewith illustration (No. 488) of this very interesting little bowl. That gentleman writes: "The size is small, about 5 inches in diameter at the top and about 3 inches at the bottom, and about the same in depth. The value attached to it is shown in the silver-gilt setting." The bowl itself is céladon in both senses of the word (see p. 138), and, as stated on p. xix., was presented to New College by Archbishop Warham between the years 1504 and 1532; so whether this or the Trenchard bowls are the oldest is a matter of opinion and, fortunately, one of no consequence. In the early part of the sixteenth century these bowls were very rare and much prized; in fact, if we are to judge by the name céladon, it was not until the next century that they became generally known, for it was in 1612 that Honoré d'Urfé brought out his great pastoral romance, "L'Astrée," and for a long time thereafter no novel or play in France was complete without its love-sick shepherd. These interesting individuals, as represented on the stage, were dressed in blue-green greys, which shades of colour were called céladon, after the hero of the above-named well-known work. This, of course, gives no clue as to when céladon ware was first introduced into France, but it

488. [*To face p.* 278.

489. 490. [*To face p.* 279.

seems pretty clear that it was not received in quantity and generally known much before the middle of the seventeenth century.

CHING-TIH, 1506–1522.

The Warham bowl may belong to this, an earlier, or to the following period; we have nothing to guide us in deciding, unless the silver mounting is "hall-marked," so as to give some more exact date than the twenty-eight years' margin that we seem at present to have to be content with as to its coming into the possession of New College. According to Chinese writers, during this period, through the good offices of the governor of the inland province of Yun-nan, a superior blue, known to the Chinese as "Mohammedan," was obtained, but cost twice its weight in gold, this once more brought blue and white porcelain into favour. It is also stated that during this reign a better red was produced than at any earlier date, probably from a silicate of copper. The yellow glaze referred to in the last reign seems still to have been in favour, and appears to have been used over designs made on the paste.

KEA-TSING, 1522–1567.

According to Chinese writers, this period is chiefly noted for its blue and white, while cups made in imitation of white jade are said to have been lighter in colour than any before produced.

No. 489. A gourd-shaped bottle. Height, 8 inches. Glazed base, with the Kea-tsing mark in two blue rings, seemingly a genuine example of the blue and white of this reign; but at a later date, probably during the Kang-he period, it has been redecorated, red flowers being added to the original blue under the glaze, while the white porcelain has been covered with a transparent yellow glaze. As we go on we shall come across many examples of old pieces redecorated in modern colours. The reader has here the opportunity of making acquaintance

with what may be taken to be the well-made distinct characters of the Imperial factory system of marking. As time goes on these may be less heavily traced; but there is every reason to believe that the *nien-hao* were always, as we shall see, clearly and carefully made, while the badly written ones probably emanated from private factories, although the china on which the same appear is often of the best quality in all respects.

No. 490. Jar, with cover. Height, 11 inches. Glazed base, with Kea-tsing mark, without the blue rings. This piece is coated with a dull red enamel, and ornamented with yellow five-claw dragons, these being the only two colours employed. The drawing is fairly good, but the colours are not at all vitreous, and it might be a wooden jar decorated with oil colours, for as yet they could only paint in polychrome on biscuit, the art of doing so over the glaze not yet having been discovered.

No. 491. A six-lobed, conical-shaped jar. Height, 15½ inches; diameter at top, 8½ inches. With unglazed base, except a circular plaque of white glaze in the centre, on which the mark, "Kea-tsing," 1522–1567, appears in blue; but this, unfortunately, has been omitted to be photographed. The decoration consists of six dragons, green, red, and yellow, alternating in six circular medallions, the rest of the surface being covered with lotus scroll-work; the predominant colours are red and yellow, with but little green, these are not vitreous enamels. The sweet flags top and bottom are in green and yellow, with red tips between; the ornamental band at bottom merely consists of brown designs on the white ground. This piece appears to be correctly marked, and the colours are in the same dull pigments that seem to have been in use about this time. There is none of that brilliancy in the porcelain itself, or in the colours it is decorated with, that we find in the Kang-he productions. Mr. Hippisley, at p. 398, says: "I can find nothing in the works of Chinese writers on this subject to justify the concession of a greater antiquity than the early part of the Ming dynasty, *i.e.* the first half of the fifteenth century, to the ornamentation of vases with arabesques and scroll-work, with landscapes, historical scenes, or genre paintings in several colours."

The reader must remember that the products of this

491. [*To face p.* 280.

492. [*To face p.* 281.

dynasty, not being so highly glazed as in the next, show up better in the photographs, and are thus seen to greater advantage than in reality is warranted by the quality of the pieces.

Kea-tsing Blue and White.

Thanks to Mr. Burman, who acquired this piece in Shanghai, we have in No. 492 an excellent example of the blue and white of this period. If not so highly glazed as in the next dynasty, the colour of the paste is good, as also the blue, while there is little to find fault with in the drawing. This jar (height, 20 inches) shows that they were then capable of turning out large pieces, as stated by Chinese writers, for there seems no reason to doubt the genuineness of the mark as seen on the neck. The decoration consists of five-claw dragons in the midst of a lotus scroll-work, while the character which the reader will notice in the middle of the pattern seems to indicate that it was made for one of the Mohammedan markets, most probably Persia, where they do not appear to have been so strict as to object to decoration of this sort. The base of this piece is unglazed.

At p. 71 Mr. Monkhouse says: "The peculiar soft but rich quality of the 'Mohammedan' blue, as it was called, and the boldness of the decoration, are perhaps its most delightful qualities." And in the Burlington Fine Art Catalogue, p. xvii.: "Powerful as the colour is, and never flat or dead, we miss that charm of modulation, the delight in gradation, and the palpitating quality of colour which we find in later work." This is to a great extent correct, but as the same author states, at p. 91: "Certainly during the later part of the Ming dynasty at least two tints were used on the same piece."

LUNG-KING, 1567–1573.

This short reign seems to be included along with the following period by Chinese writers, so probably its productions exhibited no special feature. In Europe there seems to be only one instance recorded of the mark having been met with. In the *Journal of the Peking Oriental Society*, p. 99, Dr. Bushell,

writing of the previous, this, and the following reigns, tells us "The Imperial potteries were still at Ching tê Chên, and it was the practice to appoint eunuchs to superintend the manufacture and bring up the porcelain to Peking. They took with them the Imperial order for the quantity required to such an extravagant amount that several pages of the *Chiang-hsi t' ung Chih*, which gives the statistics of the province, are filled with the remonstrances of censors on the subject. According to one of these, in 1571 no less than 105,770 pairs of things were ordered, including bowls, tea-cups, wine-cups, and vases of bright red colour inside and out, large and small dragon-painted bowls for fish, and boxes of rectangular form. It was ordered to be sent to the capital in batches; the first lot of 10,597 pairs by the ninth month of the same year, the second of 10,750 before the twelfth month, the remainder in eight successive lots. The censor explains the difficult production of the large dragon fish-bowls, which were to be decorated with ornaments in relief, and to have broad bases and bulging bodies; the great expense of the large fish-bowls to be painted in enamel colours, and the fear of their being broken in the kiln; the too elaborate designs for the square boxes in three tiers, which would require almost a lifetime to turn out. He consequently begs for the substitution of *fan hung*, peroxide of iron red, prepared by incinerating green vitriol, for *hsien hung*, silicate of copper red, the diminution of the other things referred to by one or two tenths, in order not to distress the people, who were expected, it appears, to supply the labour and most of the materials, with little or no payment." Page 101: "The lists of the things requisitioned by these three Emperors" (1522 to 1619) "are still extant, and are of some interest as showing the style of decoration, most of the subjects being employed in ornamenting the Imperial porcelain down to the present day. The designs are said to have been principally derived from brocaded satin and ancient embroidery."

WAN-LEIH, 1573–1620.

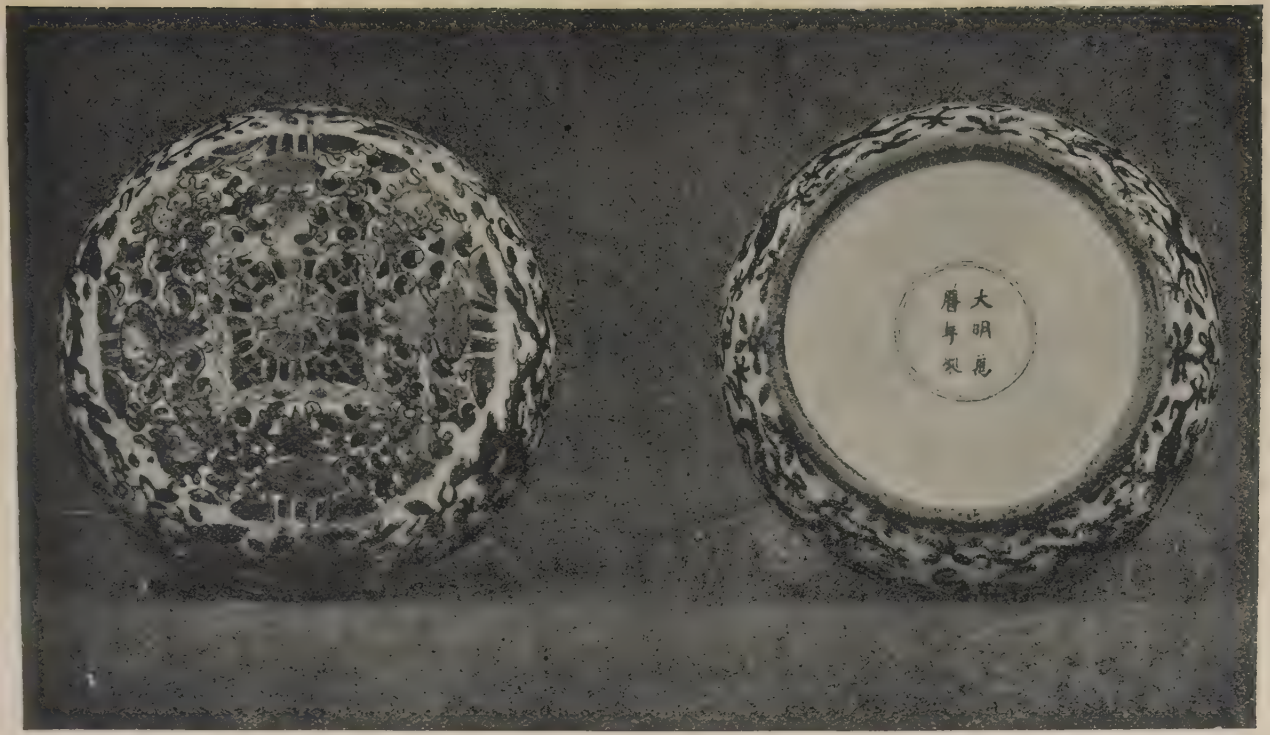
If we are to believe Chinese historians, decadence set in during this reign. They admit, however, that the workmanship was at times good, and that the porcelain decorated with enamel colours showed improvement, and Dr. Bushell, at p. 107 of the Walters book, tells us, "that previous to this reign painting on glaze was not known," so we must credit it with that discovery. As far as we can judge from the specimens to be met with, the polychrome pieces certainly show an advance, the appearance of the porcelain and the colours with which it is decorated both being more vitreous, showing a nearer approach towards the famille verte of the next dynasty. It is said that the requirements of the palace were so great that inferior ware had to be supplied to admit of anything like the quantity ordered being delivered. The same author, in the *Journal of the Peking Oriental Society*, p. 100, writes: "In the next reign, Wan-li, in the eleventh year, A.D. 1583, we come upon another Imperial order for over 96,000 pieces, and more remonstrances from censors on the quantity of pricket candlesticks, wind screens, and paint-brush vases; on the uselessness of such things as chessmen, jars to put them in, and chessboards; on the trifling importance of the screens, paint-brush barrels, flower vases, covered jars and boxes. The censor ventures to ask whether 20,000 covered boxes of different form and decoration, 4000 vases for flowers, of varied shape, and 5000 jars with covers, be not too large a number; and whether dragons and phœnixes, flowering plants and such-like elaboration, carved in open work and painted in enamel colours, be not work of too complicated a kind. He quotes the ancient emperor, Shun, whose vessels are said to have been unvarnished, and Yü, who refused to chisel his sacrificial bowls, and appeals to his sovereign to imitate them. The result of this memorial was the lessening by one-half of the quantity of pricket candlesticks, chessboards, screens, and paint-brush vases."

Five-coloured or Early Famille Verte, with Blue under the Glaze.

No. 493 belongs to Mr. Henry Willett, of Brighton. A rectangular vase. Height, 13 inches. Base unglazed and slightly recessed. Mark on flange at top, "Wan-leih." The white glaze lines the inside. This vase is divided into four, the stand being covered with a pattern in red and blue. The lower part of the body is decorated with dragons in red and blue, the upper with dragons in red and green; the lions' heads on two sides are in red, and on the other two in green enamel. The leaf pattern on the neck is in red, green, blue, and white veined with red. On the flange there is a scroll pattern in red and blue. It will be noticed that instead of clouds, waves, or nebulæ of fire, the dragons are disporting themselves in the midst of foliage; but this seems not unusual in these early pieces. This is the first specimen we have met with where the enamels are painted on the glaze, and, judging from the number of similar pieces that exist, this ware must have been turned out in great quantity during the reign now under review. It is a coarse piece, but does not lend itself to photography, so shows to greater disadvantage in the illustration than should be.

Nos. 494, 495. A sweetmeat box. Glazed base. Diameter, 8½ inches; height, 4 inches. Mark, "Wan-leih," in two blue rings. In No. 494 we have the top, which it will be noticed is perforated. In No. 495 we see the base. Inside, this lower half is divided into compartments, so as to keep the various compotes separate. The sides, top, and bottom, it will be noted, are decorated with five-claw dragons in foliage. Although still crude, the cover shows a considerable advance in the art of decoration, the symbols and flowers being pleasingly blended. In the centre we have what is known as the double aster, but probably intended for the lotus flower, with a *swastika* at each of the four corners of the square; beyond these we have four shells, with lotus and other flowers between. The colours employed are red, green, yellow, and blue, the latter being under the glaze, for it is not until the next dynasty that this colour is to be met with as an enamel over the glaze. The

493. [*To face p.* 284.



494. 495. [*To face p.* 284.

better pieces of famille verte with blue under the glaze, said to belong to this reign, do not seem to be marked, and everything appears to point to their being of later date, so that perhaps we have in this sweetmeat box and similar pieces the nearest approach to the famille verte that the Ming dynasty was capable of producing.

TEEN-KE, 1620–1627.

The country by this time was in a very disturbed state, and only private manufactories were probably at work, for the Imperial works seem to have been closed about this date. The mark is very seldom mentioned as having been met with, and then it is said to have been on pieces, painted blue, but we have nothing to guide us in forming an opinion as to the merits of the productions of this period. In the *Journal of the Peking Oriental Society*, p. 118, Dr. Bushell tells us: "There is an interval of about half a century between the death of Wan-li and the reign of K'ang-hsi when the Imperial potteries were re-opened; during which time little, if any, porcelain was produced, and it is generally easy to distinguish the painted porcelain of the two periods. The decoration in enamel colours of the new dynasty is characterized by the addition of a brilliant blue colour over the glaze to the old colours, which seems never to occur in a Ming specimen."

TSUNG-CHING, 1628–1644.

This being the last of the Ming periods, was, of necessity, a very disturbed one: things had been going from bad to worse for years, and now the end had come. One vase in the Sallé collection is said to have been dated 1636, but the wares of this period are quite unknown to us.

Ming Eggshell.

There seems no doubt that the Chinese honestly believe that pieces such as No. 647 were made during the Yung-lo period; and Mr. Burman purchased that charming specimen in Shanghai, where the native experts all declared it dated from that reign. Hsiang Tzŭ-ching, in his catalogue, mentions a piece dating from the Yüan dynasty as faintly engraved with dragons in clouds under the glaze, but this does not appear to have laid claim to being eggshell. The history of King-te-chin states that a quasi eggshell was first produced during the Yung-lo period, but that the true eggshell was not made until the reign of Ching-hwa at the Government manufactory, and then again during the Lung-king and Wan-leih periods. It seems reasonable, all things considered, to suppose that the specimens given later on under Nos. 646, 647, are reproductions made at later dates in imitation of what Chinese writers describe as having been manufactured during the Ming dynasty. The fineness of the paste, the beauty of the workmanship, and the general skill displayed in every detail, make it difficult to believe, when compared with other Ming productions, that they belong to that dynasty. There is a bowl similar to No. 647 in the Salting collection, so readers will be able to form their own opinion on this point. The Ming writers certainly speak of their eggshell as being as thin as a sheet of paper, but some allowance must be made for the flowery style of writing usual in China, while the use of the word "bodiless" as describing that produced during the Yung-lo period, would seem merely to indicate that it was made throughout of pure porcelain, instead of, as in the case of most of the productions of that period, a combination of some coarse material coated with porcelain, a custom which we find was continued at times through the various reigns of the next dynasty.

Symbols on Robes of State.

The following, taken from Gutzlaff's "Sketch of Chinese History," vol. i. p. 136, explains the meaning of the twelve symbols that appear on the robes of state. The Emperor Shun

(see Nos. 319, 320): "Considering his ministers as his feet and hands, was particularly anxious that the executors of his commands should be trustworthy and zealous. To remind them of their duty he pointed out to them the symbols in their robes of state. Some had a sun, moon, and stars embroidered upon them. This he said points out the knowledge of which we ought to be possessed, in order to rule well. The mountains indicate the constancy and firmness of which we stand in need; the dragon denotes, that we ought to use every means to inspire the people with virtue; the beauty and variety of the colours of the pheasant remind us of the good example we ought to give, by practising the various virtues. In the upper robe, we behold six different kinds of embroidery, which are to remind us of the virtues to be engraved on our breast. The vase, which we are used to see in the hall of the ancestors, is a symbol of obedience and of filial piety: the aquatic herb is a symbol of purity and disinterestedness; the fire, of zeal and love for virtue; the rice, of the plenty which we ought to procure for the people; the hatchet is a symbol of justice in the punishment of vice; and the dresses, Foo and Fuh (see No. 50), are symbols of the discernment which we ought to have of good and evil."

It would seem from the above that Foo and Fuh are dresses, and Morrison in his dictionary gives one reading of the word Foo: "The fore part of a garment, that which hangs down before in Asiatic garments and covers the inferior garments"; while among the various meanings of the word Fuh, "Name of a certain garment," and again, "A wide piece of cloth or silk; a roll or piece of cloth, or silk, or paper. A picture which rolls up. The ends of a roll ornamented; applied figuratively to producing an effect on the people by virtue." It may be that No. 50 was intended to represent the upper garment of the Chinese, which is cut very square, and hangs down back and front. The head would be inserted at the centre of the cross, the two halves of the garment buttoning over the shoulder, while the two openings on each side would allow play for the arms, back and front.

TSING DYNASTY.

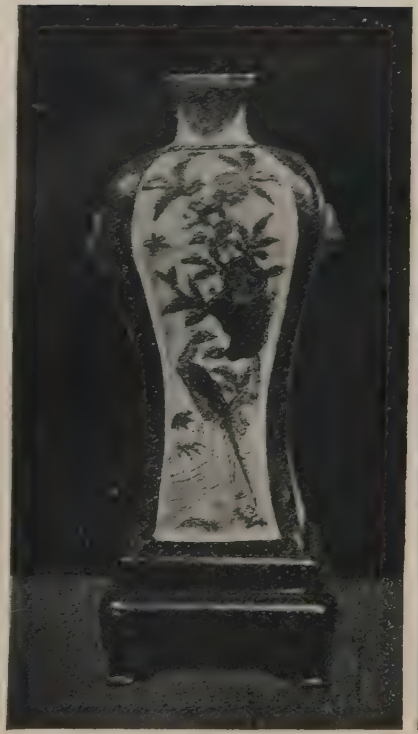
The first emperor, Shun-che, ascended the throne in 1644, but, unfortunately, little or nothing is known of the ceramics of this period. The mark does not seem to be met with, and if we have any specimens we probably class them as Ming pieces; but, as peace was long of being restored, and the country remained in a very disturbed state during this reign, it is very doubtful if porcelain, at least of fine quality, was made in any quantity.

KANG-HE, 1661–1722.

This remarkable man—perhaps the most able ruler China ever had—when only eight years old succeeded to the throne of his father. He remained under guardians till fourteen, when, young as he was, he saw the regents did not understand the art of governing, and taking the reins into his own hands, ruled with consummate skill until the day of his death, December 20, 1722.

Endued with great natural ability, active of mind and body, nothing escaped his notice, and he interested himself in everything. A great general, a keen sportsman, he was at the same time given to learning, science and the arts, while to aid in his studies he gladly availed himself of the assistance of the Jesuit fathers, between whom and the Chinese literary class he had great difficulty in keeping the peace. The worthy fathers record how on one occasion he, with his own hands, drafted the petition they were to send in setting forth their grievances. The Tribunal of Rites, however, decided against the missionaries, and Kang-he had to invent other constitutional methods of extricating his friends from their troubles.

King-te-chin prospered greatly during his reign, and marked strides were made both in the manufacture of porcelain and its decoration. Used as it was in large quantities in the palace, it no doubt early thrust itself upon his attention. But coming to the throne at the age he did, we cannot think he at once took up the



496.

498.

497. [*To face p.* 289.

matter, and there is every indication that the marked improvement did not take place at the very commencement of this period, in fact, probably, not until some twenty years later; and, as already stated, the finest pieces are those produced towards the end of the reign.

Like most great rulers, Kang-he possessed the art of selecting the most suitable men for filling the various government offices, and Chinese writers accord great credit to Ts'ang Ying-hsüan and others, who were during this period intrusted with charge of the Imperial works, and to whose knowledge, skill, and anxious labour, the many improvements introduced were no doubt due; in fact, we may take it that all the fine pieces we possess date from after 1682, when the above-named official seems to have taken charge of the Imperial works at King-te-chin.

Biscuit Céladons.

We are indebted to Mr. G. R. Davies for the following example of this class, but which may belong to the last dynasty, although placed here.

Nos. 496, 497. "A square-shaped vase, 7½ inches high, with masks at side. The decoration on the neck and lip is in blue on white ground. Round the bottom of the neck runs a band in a dullish green enamel laid on over blue, which extends down each four corners of the vase, and also round the base. The surface of the panels is unglazed like biscuit, and on them the decoration is somewhat raised or embossed in various green, aubergine, turquoise, red, and yellow enamels, though red and yellow are most sparingly used, the other colours predominating. One panel represents a mountain landscape with figures, and the other a phœnix with flowers and rocks. At each side the decoration is alike. Above the masks are emblems in colours, and below them bifurcated dragons in turquoise and aubergine. The masks themselves are in blue, and the rings, which are only slightly raised and not detached from the vase, are aubergine. It has no mark, but has much the appearance of a Ming piece, to which date it may belong."

Decorated in Archaic Style.

No. 498 also comes from Mr. G. R. Davies. "A puzzle vase, 8 inches in height. The surface of this vase is of a creamy

white, almost a pale yellow. On the body are depicted conventional flowers in green, red, yellow, etc. Round the neck is a raised coil, apparently hollow, which in some way through the handle formed a connection with the interior of the vase, but, unfortunately, the handle has been broken off, so that it is difficult to follow out what the idea was. The decoration on the neck consists of a band in green and black, then conventional flowers in yellow, red, and green. The coil is of green, with slight markings in black; below the neck there is reticulation surrounded by green enamel slightly etched with black. The pedestal of the vase has various bands in green, also slightly etched.

"Though it bears no mark, this is unquestionably an early piece of the Kang-he era. Unfortunately, it has been mutilated, but the writer considers it a piece of considerable interest, both on account of its shape and also its curious decoration, apart from the charming colouring of the enamels and ground."

Three-coloured.

We now come to one of those three-coloured pieces, so called by the Chinese, in distinction to the "five-coloured" or famille verte class, because they are decorated with yellow, green, and aubergine. The ground is generally covered with yellow glaze, on which the green and aubergine appear in diaper patterns or other designs; in most cases, as in the present, black is often employed along with the other three colours, or the design is sketched in black, which shows through the coloured enamels.

No. 499 is one of those cylindrical holders supposed to date from Ming times. Height, 10½ inches; diameter, 5½ inches. No mark. Made of a coarse sort of porcelain. The base is very slightly glazed, as also the inside. The three white bands, by which the piece is encircled like the hoops of a cask, are fairly white. The lion handle is only on one side, and pierced for a ring; the head, covered with yellow enamel, for some reason is put on upside down. The surface is covered with an excellent transparent green enamel, through which the black diaper pattern of circles sketched on the porcelain show. The horses, symbols, flowers, and waves are in aubergine, yellow, and

500. 499. 501. [*To face p.* 290.

white. Some of these pieces are fitted with metal spouts, when they are called water-holders. These pieces vary in age, some are older than others, and may date from Ming times; but this has all the appearance of belonging to the Tsing borderland period.

This is the first instance we meet in this series of the wave pattern that we will find occurring right down to the end.

Famille Noire (*see also p.* 325).

This style of decoration seems to be coeval with the "three coloured," with which it appears to have much in common. In these earlier pieces the black, if not composed of other colours, is at least generally coated with a green enamel.

Nos. 500, 501 represent two black bowls. Diameter, $7\frac{5}{8}$ inches; height, $3\frac{1}{2}$ inches. No mark. These probably date from the early part of the reign of Kang-he. The edges are so carefully finished off that it is difficult to arrive at the composition of the jet black with which they are covered, but it would seem to be obtained by placing green upon a sort of black or brown. The trunk of the prunus is covered with a very good transparent aubergine, through which the drawing in black shows up clearly. The pine and bamboo leaves at the base are in a beautiful green enamel. The flowers appear to be painted in some white opaque enamel. The bird is aubergine, yellow, and green, through which the black tracing acts as shading. Inside, the bowls are washed with a green enamel, which, being put on thinner, looks lighter in colour than that outside. At foot there is a flower spray outlined in black. Pine and bamboo leaves seem to be a combination often made use of, probably because both are emblems of longevity.

Aubergine.

The French have aptly described this colour in giving it the above name, for it resembles the tints to be found on the egg-plant more than anything else. It is a transparent enamel of varied hue—from a neutral tint it ranges to purple, and from a sepia up to a rich brown. It is much used in the famille verte of this reign. We find it often on the trunks of the trees, and in the squares of the tessellated pavements, but in some cases, such as Nos. 578–593, it entered very largely into the

decoration, playing the principal part with such pleasing effect that one cannot but regret it was not more often allotted this *rôle*. Aubergine was known in Ming times, and, it is said by the Chinese, long before that; at all events, we find it on the earliest specimens of famille verte belonging to the present period. It is very charmingly employed on many Yung-ching pieces, and it is met with on some of the earlier Keen-lung rose verte, but, as a rule, it appears to have been out of favour during the greater part of the rose period, the best specimens seldom showing more than a trace of it, if that. On the late famille verte made the end of the eighteenth and during last century, we find it re-established in its old position along with the greens, as on the back of the lion in No. 309, and in the tessellated pavement in No. 895.

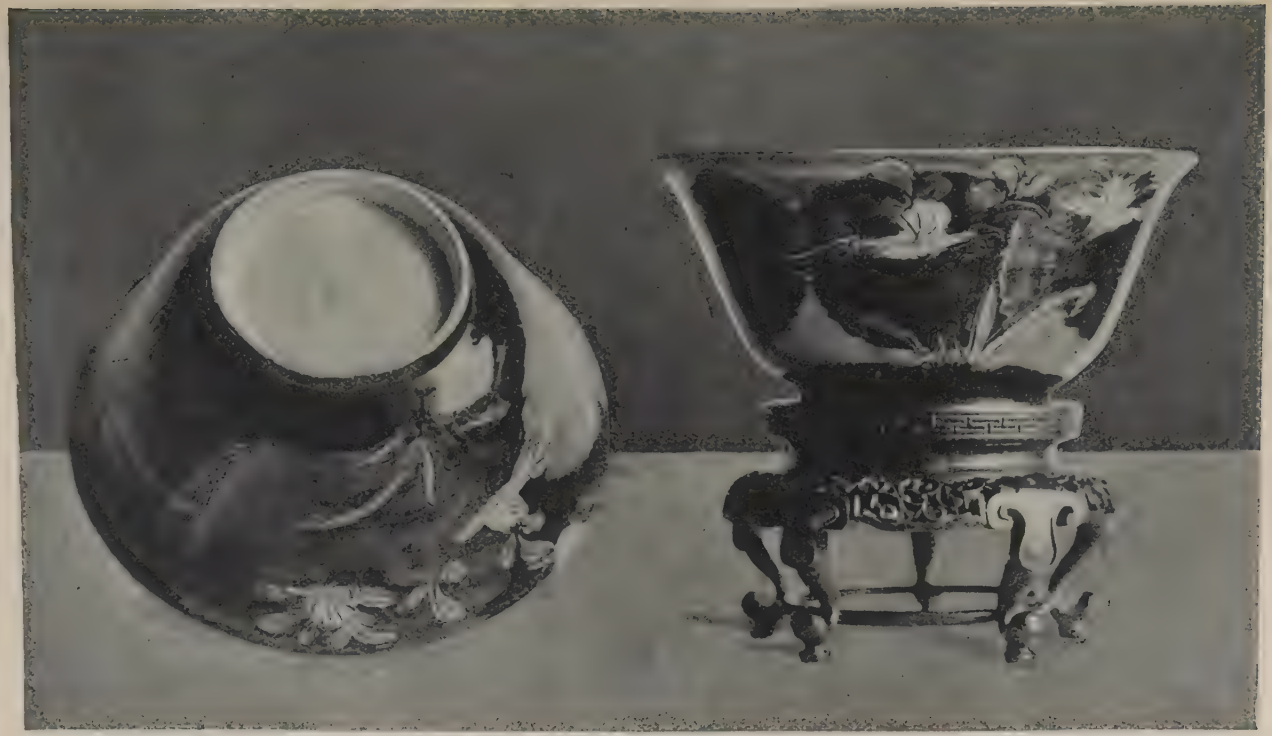
Whole-coloured aubergine pieces do not seem very common on this side, whatever they may be in China, and would seem to belong to the biscuit céladon class, as for example:—

Nos. 502, 503. Representing a pair of small bell-shaped bowls. Diameter, $7\frac{3}{4}$ inches; height, $3\frac{1}{2}$ inches. Mark, seal (unknown) in two blue rings, covered inside and outside with a lovely rich brown aubergine glaze, the further decoration consisting of three rough flower sprays in yellow, green, and white. Inside, at the bottom, there is what may probably be intended for a fungus in yellow with two green leaves, and this seems the general method of decorating these bowls. The base is left white, the mark being in blue under the glaze. These bowls should probably come later in the reign, but are placed here to deal with this important colour before going on to the famille verte class in which it is so much used. Some of these whole-coloured aubergine pieces we find relieved by white reserves decorated in famille verte style.

Famille Verte with Blue under the Glaze.

Following on the five-coloured pieces of the Wan-leih period, we must now take up the early famille verte of this reign.

No. 504. A spiral fluted jar with lotus-shaped top. Height, 10 inches; including top, $12\frac{1}{2}$ inches. No mark. Early famille verte with blue under the glaze, by many considered to be Ming, but most likely an early Kang-he piece. The lotus



502. 503. [*To face p.* 292.

504. [*To face p.* 292.

505. 506. 507. [*To face p.* 293.

work at the top and base is decorated with red. The foliage is in blue and green, the latter being traced in black, which shows through the enamel. The flowers are in red, blue, aubergine, and yellow, the latter not very brilliant, but still a transparent enamel. The aubergine seems much the same as on the later pieces. The base is glazed and slightly recessed, the stand being left in biscuit. It is with regard to pieces such as this that Mr. Hippisley, at p. 418, writes as follows: "During the early part of K'anghsi's reign green was, as it had been among the later productions of the Ming dynasty, the predominating colour employed in decoration, such porcelain being hence termed 'la famille verte'; and to this period belongs, in fact, much of the ware so decorated, which is usually ascribed to the earlier dynasty, and is considered a characteristic Ming porcelain."

Nos. 505, 506, 507. This ginger jar (height, 8¾ inches; mark, "Kang-he") is of interest in considering the date of the origin of the famille verte class. Although it has been generally conceded that the finer specimens undoubtedly belong to this reign, there seems still to be an inclination on the part of many people to credit the Ming period with these early specimens showing blue under the glaze. Now, this jar, as shown by the mark, clearly belongs to this date, and everything would appear to point to similar pieces dating from the first half of this reign, and perhaps by no means the very beginning of it. The cap top where it meets the jar is edged with wood so as to prevent chipping, and this is not unusual about this time. We find the necks of the large jars belonging to this date lined with wood, so as to prevent chafing with the drop stoppers. The colouring of this piece is fairly good,—two shades of red, the lighter (or that put on thinly) being almost a bistre; green, two shades; yellow, poor; these, with aubergine, black, and the blue, make six colours in all. The trunks of the trees are in aubergine.

"During the Sung dynasty a man named Ch'iu Hsien, belonging to the village of Eternal Happiness, in the Prefecture of Ping Kiang, in Kiang Nan, wished to plant a flower garden and set out a plantation, and did so. Afterwards a powerful, wicked man named Chang Wi, quarrelled with Ch'iu about the flowers, and destroyed the entire garden, etc.; but

Ch'iu was able to influence a number of fairies to come and set all in order again, so that the garden flourished, and water was miraculously supplied for all its needs. (The above is the explanation given, but does not seem very satisfactory. I am, however, assured that it is correct."—E. M. L.)

Dr. Edkins writes that Chinese paintings are to a large extent traditional, and that they go on reproducing celebrated old pictures long after the original has disappeared. This may perhaps account for the motives sometimes seeming to ill fit the representations given, but the pictures, as a rule, as Mr. Monkhouse says, at p. 107 of his book, "are admirably composed with regard to the telling of the story." The ladies in this case, no doubt, represent the fairies, and the Chinese, knowing the picture, can at once give the motive.

The reader will notice that the characters in the mark are not at equal distances, still in this case they seem to bear the impress of the Imperial factory, and were undoubtedly put on when the piece was made and before it was decorated. The whole has a genuine look, but whether the mark dates from before or after the prohibition of *nien-hao* in 1677 is a question (see p. 298).

Famille Verte with Blue over the Glaze.

We have now reached the first piece on which we find the blue over the glaze, a method of decoration that seems to have been introduced pretty early in this reign.

No. 508 belongs to Mr. G. R. Davies, who has kindly sent the following description of it:—"A white-ground plate, 10½ inches in diameter. The subject is a lady seated on a bench nursing a baby, apparently in the open air, with a circular balustrade and tree in flower with red blossoms in the background. To the left is a picture with landscape and trees, in black and sepia, surrounded by a deep frame of blue, with diaper design in black, round which, on the outside, is a narrow band of aubergine, and on the inside a narrow band of the same colour and a slightly broader one of yellow. On the lower portion of the plate is a table on which is a flower-pot containing plants and flowers. The decoration is in famille verte, and the drawing well executed, and the enamels brilliant and in good preservation, that principally employed being

508. [*To face p.* 294.

509. 510. 511. [*To face p.* 295.

blue over the glaze. At the back of the plate there is a deeply indented groove, showing that it was intended to fit on to the lip of a vase, which, without doubt, was made at the same time.

"It is marked Chia Shang Tang, the name of the hall, and Fu Koo Chih revival of the antique (see No. 41, Franks' book). It unquestionably belongs to the early part of the Kang-he era."

Compare this with No. 312.

Famille Verte with Blue under the Glaze.

Nos. 509, 510, 511. Jar. Height, 10½ inches, or including top, 13½ inches. No mark. Unglazed base. To all appearance this is a very good example of early famille verte with the blue under the glaze, but it has a rim of coffee glaze on the edge of the neck where the top fits on. Now, writing in 1722, Père d'Entrecolles says: "There is another kind of varnish, called *Tsi kin yew*, that is, varnish of burnt gold; but I should rather call it varnish of the colour of cast brass, or coffee, or of a dead leaf. To make this varnish, which is a new invention, etc." The term "new invention" might mean pretty well anything in China. Still, as Kang-he came to the throne in 1661, some fifty years is rather a wide margin, and this is one of the many difficulties that beset the collector. The coffee glaze seems very well preserved, and may have been added at a later date, or the piece itself may have been made to order towards the end of the seventeenth century by some one who preferred the early style to the later productions of this reign, and the *Mang* on the vase shown in No. 510 seems to favour this latter supposition, as it probably denotes the rank of the person for whom the jar was made, while the quality is superior to most of this class. As far as the coffee glaze goes, it does not, however, do to attach too much importance thereto, because Dr. Bushell, writing in the *Journal of the Peking Society*, tells us, at p. 117, quoting from the third book of the Fao Shuo, how a brown or coffee colour was made during the reign of Wan-li, and goes on to say: "Père d'Entrecolles is therefore mistaken in stating this to be a new invention in his time." Whenever the colour came in, it does not seem to have been generally used on the edges of

plates, etc., until towards the end of the reign of Kang-he. On No. 511 we have a wide-spreading beaker with pæony and magnolia, the latter having aubergine stalks and flowers in light-green enamel, to show up which the groundwork is darkened by light washes of blue under the glaze. In the next reign we shall find these flowers left unaided on the white porcelain. At the sides are peach blossom and citron. "Lemons and citrons are very common in some southern provinces, and extraordinary large; but these are scarcely ever eaten, being only made use of for ornaments in houses, where they put seven or eight in a china dish, to please the sight and smell; however, they are exceedingly good when candy'd."—Du Halde, i. 307. Those here are "the hand of Budh" (see p. 109). In No. 510 we have the "Mang" vase with peach blossom, with aubergine jardinière on either side, one with narcissus, the other with peaches and pomegranates. In No. 509 the usual rock and palm to fill up the space between the two above-described decorations; the rock is in blue, the palm in green. On the neck there are peaches and peach blossom, and peaches and pomegranates on the cover, the knob at top being coated with blue. This jar has probably been made as a wedding present, if we may judge from the flowers used in its decoration.

The discovery of the painting in blue over the glaze does not appear to have entirely stopped the demand for pieces in part decorated with blue under the glaze, and the manufacture of the two descriptions of famille verte probably was carried on concurrently, the latter style culminating towards the end of the reign in pieces such as No. 589. During this period it does not seem that the two methods of applying the blue was ever adopted on the same piece, but we find this done later on.

Blue and White.

Of all the various wares made at the end of the Ming dynasty, there is every reason to believe that the blue and white was, according to our notions, the best, so that it is this description that we might expect to see first brought to perfection during the reign of Kang-he; but if you show any decent piece of blue and white to experts on either side of the

513.

[*To face p.* 297.

514. 515. 516. [*To face p.* 297.

globe you are at once told it belongs to the middle or last half of this reign; thus it becomes a difficult matter to say what was produced during the early part of the period now under review, as even the inferior specimens that might be so passed are difficult to meet with, and it is just a question if the better quality was not made sooner than generally acknowledged. The paste and glaze, however, as compared with other wares, argue in favour of the experts, and seem to uphold their opinion, thus also making the famille verte class later than generally supposed.

Nos. 512, 513 represent a blue and white plate, probably made during the first half of this reign for the European market. Diameter, 17 inches; height, 3 inches. As shown in No. 513, it has a flat, unglazed back, on which, in black, is the Kang-he mark, and the six characters would seem to have been written before the rings were made, as the reader will notice that the inner one cuts the two bottom characters. The decoration consists of a dragon at sea, with two large and three small fish. In quality this plate is not equal to what we find later, and has all the appearance of being a genuine old piece, and as such is of much interest, although the mark may not be that of the Imperial factory. The question, however, is whether it is one of the *nien-hao* made before the prohibition referred to under the next paragraph; if so, it was made between the years 1662 and 1677. This plate belongs to Mr. Simons.

We will now take it that Kang-he has been some twenty years on the throne, and that we are entering on the middle period of this reign, when we may expect to find a marked improvement in productions of King-te-chin.

Nos. 514, 515, 516. Blue and white ginger jar. Height, 8½ inches. Mark, two blue rings. Here we have the regular old "Lange Lijsen" figures (see p. 154) with big heads, which later on got reduced to proper proportions. The style of doing the hair is also different to that we find in later pieces. In No. 515 we have three ladies seated at a table with chess, in No. 514 another is arriving with her lute, in No. 516 we have a fifth coming to join the party with a fan in one hand, while on the other the reader will notice the elegance of her long nails. This jar is made of very good porcelain colour

and glaze, being just as in the later productions, so probably is not older than about the twentieth year of this reign, for these empty rings are some guide to its age. Marryat, at p. 209, quoting from Stanislas Julien, says, "Unfortunately these dates (*nien-hao*), which were continued for more than six centuries, were suppressed by order of the prefect of the district of King-te-tchin, who, in 1677, prohibited the inscription of the names of the periods or the history of great men, under the pretext that if the porcelain were broken, the emperor designated by the period, and the holy persons represented in the paintings, would undergo a kind of profanation." Dr. Bushell and Mr. Hippisley say this prohibition did not long remain in force, and seem to have no doubt that up to this time no marks except the *nien-hao* had been used, so that when we find a piece with two empty rings, the leaf, or other mark, we may feel sure that it dates from 1677 or thereafter. When the prohibition was removed is not known; however, the new marks certainly continued to be used by outside factories, if not at the imperial works, as they appear on quite modern pieces, as, for instance, the two rings on No. 375, but, as in that case, the mark probably is intended to be in keeping with the decoration which, on the plate referred to, is a copy of the Kang-he famille verte. Nor have we any guarantee that pieces were always marked before 1677, or that when the two blue rings were made the *nien-hao* was invariably filled in, but still it is a great help if we may take it for certain that the leaf and other than date marks were not used before 1677, and certainly observations would seem to bear out the correctness of the statement.

Archaic drawing must not be taken as any indication of age. True, in this instance, it may be by some old artist who could not go with the times, but we find the same thing crop up right down the series, when the most probable explanation is that the pieces have been decorated in imitation of some old painting.

"Merely represent ladies playing chess and musical instruments."

In No. 517—a blue and white dish (diameter, 15 inches; height, $2\frac{1}{4}$ inches)—we have what might be taken as an early piece. The basket of flowers and the general decoration have

517.

518 [*To face p.* 298.

an old look, but the mark—a leaf in two blue rings—places it after 1677, and the quality in all respects appears to justify the date the mark would seem to indicate.

As a later specimen of first half of Kang-he blue and white, we may take No. 518. This dish (diameter, 15 inches; height, $2\frac{3}{4}$ inches; mark, lotus in two blue rings) is decorated in what is known either as the Persian or Vandyke style. With regard to this, Mr. C. F. Bell writes as follows:—

"I now come to the question of the Vandyke pattern. I speak with the utmost deference to ——, but I should much like to know upon what grounds he attributes the origin of this style to the Persians, though it was, of course, used freely during the seventeenth and eighteenth centuries by them and by all who derived artistic motives from Mohammedan sources.

"The steps of development, whencesoever they come, are clearly:—

"1. Triangular or lancet-shaped tongues attached to the metal binding of wooden vessels (constructed upon tub principles) to secure the nails with which it is fastened on.

"2. The decoration of these tongues with the veining of a leaf, for which the resemblance of the outlines seems to call. Sometimes, in China, as frequently in the west, a rude face suggested itself as appropriate decoration.

"3. The modification of the outline of the tongues to a form analogous to that of the *joo-e* head, which is itself apparently derived from, or influenced by (through what course a profound knowledge of Chinese ritual and folk-lore could alone, I suppose, determine), the bat form—*fuh*.

"4. At this stage the scheme of ornament becomes frankly unconstructional—its origin being forgotten—and what was the border is conveyed bodily into the middle of the piece, as in your No. 230.

"The origin and meaning of the *joo-e* head is the point which wants investigating, together with the source of the extraordinary admiration — whether religious or not in its origin—shown by so many Oriental nations for that particular class of contrasted ogival curves or something which they once represented.

"I do not think that it would nowadays be considered wise to pit any historical speculation whatsoever against

fair evidence of the constructional origin of a scheme of ornament."

The Blending of Previous Styles.

These four figures can be examined any day in the Salting collection at South Kensington. They would seem to belong to the first half of this reign, and are instructive as showing how the greens with yellow and aubergine, the white upon red, and the blacks, all merge into the later famille verte which may be said to be the outcome of ringing the changes on the old methods of decoration.

Nos. 519 and 520 are alike in that the groundwork is composed of a light green glaze, the waves, dragons, flowers, and foliage being in yellow, aubergine, or green of a darker shade; we also find the white prunus blossom used to relieve the green surface.

No. 521 holds a green peach in each hand; the upper part of the dress being in yellow glaze with green and red ornaments, the sash black, same as we find on famille verte pieces, while the lower part of the costume is red with white scroll-work, such as we meet with in the famille verte borders.

No. 522 holds a peach in the only hand visible, while the dress is a nearer approach to the famille verte, the circular reserves being filled with landscapes, the other decoration being in black, green, yellow, and aubergine, with a white upon red band to the headdress.

No. 519. "An idol called the Great King, who is said to protect villages."

No. 520. "The Earth god, who protects boundaries."

No. 521. "The life prolonging god, who protects children. The Chinese idea is that when a child's life is prematurely cut off, he is bitten to death by the heavenly dog, and the office of this god is to shoot the dog with a bow and arrow."

No. 522. "The King of Hades, or judge of the invisible world."

Nos. 523, 524. These two figures (height, 12½ inches) represent: "The gods of the land and of grain worshipped annually by the emperor at Peking, and also monthly by all city magistrates, who go in state to the municipal temples for the purpose." These are very good examples of the sort of figures

519. 520. 521. 522.

[*To face p.* 300.

523. 525. 524. [*To face p.* 300.

526. [*To face p.* 301.

that were turned out at this period, the robes being decorated in the colours and style of painting then in vogue; but along with this, one is puzzled to find that certain parts are covered with a rose enamel, the fact of the matter being that this tint was added later on, during the Yung-ching or Keen-lung periods. Their then owner probably thought they were not up to date, so had them changed into rose figures. The Chinese have such a love for anything old that it may have been the desire to combine the ancient with the new that prompted these redecorations, of which we find many examples, and in this case the figures, fortunately, do not seem to have suffered by the alterations in their costume, but are still very charming, and certainly more curious from a collector's point of view.

For these, as also the next number, we are indebted to Mr. A. Trapnell.

No. 525 is a small reticulated square incense-burner. Height, 5½ inches; diameter, 5 inches. No mark. The decoration is in the same colours and style as the figures we have been looking at, and seems to have been usual about this period; the panels are ornamented with carp and dragons (see p. 163). The flange at the top is left white, with a few bamboo leaves traced on it in black, which is not unusual about this time. The sides are covered with green enamel, the reticulated work being in blue. The dragon is in aubergine on a yellow ground; this arrangement being reversed in the case of the fish, which is yellow on aubergine. The stand is covered with the yellow glaze. Here we have a three-coloured piece with blue enamel introduced.

Following on this, as showing a further development towards the later famille verte so much prized by collectors, we will now take No. 526, belonging to Mr. Geo. R. Davies, of which he sends the herewith description—

Early Famille Verte.

No. 526. "Exhibited Burlington Fine Arts Club, 1896. Description, No. 96. A reticulated globular incense-burner, with flat top, on pedestal foot. Height, 10½ inches; diameter, 10 inches. On the top, surrounding the perforation, is a narrow white rim or border in white, another border in white with curl-work in red; all the remainder of the top is perforated in honeycomb design covered with a yellow enamel, except the

rocks, fir-tree, two figures, and stag, which are solid. The principal figure seated under the fir-tree is Cheon Lao, the god of longevity, in whose hand is a gilt *joo-e*, and the characters 'Shu' appear on his robes in purple and black. By his side stands the stag, etched in aubergine on white ground, with clouds in various coloured enamels, as are the rocks and flowers; his attendant is presenting him with a tray of peaches. The globe of the incense-burner is divided into sixteen panels, eight on the upper half and eight below the double band of aubergine, covered with a herring-bone design in black, with red and purple flowers at regular intervals with yellow centres. The bands dividing the panels, both above and below the aubergine border, are yellow, and on each is a flower in blue, with a sort of scroll-leaf running up and down in green. At the top and bottom of each panel is a solid ground of porcelain decorated in black, with a bamboo-leaf design on a green ground; from this the reticulation commences, and surrounds on the upper half figures of the eight immortals, and on the lower boys playing with various kinds of toys. At the bottom of the bowl is a band of aubergine, on which runs a scroll design in black; below this there is a plain circle of yellow enamel, and here, again, another band of green in the form of *joo-e* heads, which are made more complete in design by a slight scroll in black on the green; below this is a broad band of the same creamy thick black which forms the ground of the early Kang-he black-ground vases, with coloured enamels. A white rim surrounds the base. The enamels used in the decoration of the robes of the figures and other designs are red, purple, green, yellow, aubergine, and black. There is no mark, but it is undoubtedly a very early specimen of the Kianghi era, 1661–1722. This piece was sent to me by my friend, Mr. Burman, from China many years ago, with this definition of the epoch."

We now come to three early examples from the Bennett collection.

No. 527. "A four-sided teapot with handle. The colouring of the ground on each side is different, one being yellow, another pale pea-green, another pale sea-green, and the other aubergine. Each panel is differently decorated, one with lotus and paddy birds, another with chrysanthemums, another with

527. 528. 529. [*To face p.* 302.

530. 532. 531. [*To face p.* 303.

pæonies and pheasant on rock, the other with hawthorn and birds. The handle is covered with small floral designs, as also the spout. The cover is in aubergine, with plaques of flowers and bands. No red appears in the decoration.

"It is a very dainty little piece of the earlier portion of the Kang-he era."

No. 528. "A bowl 3½ inches high by 8 inches in diameter.

"The groundwork of this bowl is yellow, on which are drawn various fish in green, black and white, and white, swimming amongst stems and leaves of seaweed and other aquatic plants. The interior of the bowl is yellow, at the bottom of which is a carp in green with black scales.

"It is marked on the base with the six characters of the Ching Hwa period (1465–1488), but this is evidently a mistake,[20] as it clearly belongs to the earlier portion of the Kang-he era."

No. 529. "A small sexagonal teapot of pale sea-green ground.

"Each panel is separated by a narrow yellow line, and on the shoulder are fancy borders in aubergine, green, and yellow. Each panel contains drawings of various utensils and vases in several shades of green, aubergine, yellow, and black. It is surmounted by a cover of a pale green, on which are several symbols and borders; and the same decoration is on the spout. The handle is in pale yellow, with black lines representing the bamboo.

"This also belongs to the earlier portion of the Kang-he era."

Three-coloured.

Although, as we have seen, this style had got merged into others, still it appears at times to have been reproduced in its original simplicity. Of this we have a very good example in the interesting little vases (Nos. 530, 531) belonging to Mrs. Bythesea, which are very good examples of this class, the enamels being very transparent and of excellent colour.

[20] I should think, without doubt, this is an early Kang-he bowl. The mark of Ching Hwa is placed on many specimens of the Kang-he period intentionally, and it is supposed that the artists paid homage to the period Ching Hwa, and may have been copying specimens which are now almost undiscoverable.—T. J. L.

Height, 6¾ inches. No mark. Flange stand. In No. 530 we have the front view, and in No. 531 the side, which, it will be noticed, is rather narrower than the other. The body of the vase is yellow, with green trellis-work; these, with aubergine and black, are the only colours employed. In front, the medallion is in green, with black scrolls, the flower in the centre (known as the double aster, but probably intended for the lotus) being in aubergine, with yellow middle. At the side the medallion is yellow, the flower being again in aubergine, with green and yellow middle. These medallions are marked off by bands of aubergine, green, and yellow. At the base the leaves are in green, with aubergine and yellow stems, black veining. The leaves on the neck are aubergine, with green band, green ground above with yellow spots, rim left white. Unfortunately the stands and tops in the same decoration which originally belonged to these vases are wanting.

Famille Verte with Blue Enamel.

No. 532. Famille verte goblet. Height, 4¾ inches. No mark. Wide stand, with centre recessed and glazed. The surface is marked off by red lines into three compartments decorated with prunus, pæony, and peach blossom, the rocks being in blue and green. Border at edge in red, with green leaves and spots, that at base in green and red. There is nothing particular in this piece, but it is interesting as showing what was made for shipment to Europe about this time, or perhaps later. This piece, judging from the edge, originally had a top.

This belongs to Mrs. Bythesea.

Famille Verte with Blue under the Glaze.

As already stated, if we are getting into the middle portion of this reign, we must expect to find a considerable improvement in the quality, as compared with Nos. 504 to 507; and as an illustration of this we may introduce—

Nos. 533, 534, 535, the other three sides of No. 297, and, as in the first volume the motives do not seem in all cases to have been correctly stated, it is well to refer to this piece again. No. 297 is said to represent: "General Chio going forth to war, meets a man and woman, whom he takes

533. 534. 535. [*To face p.* 304.

536. 537. 538. [*To face p.* 305.

to be spies and determines to kill; they are seen below pleading for mercy. The executioner is at the top of the picture with sword, and a bannerman is holding a banner over the general's head."

No. 533 depicts two damsels dwelling at Ngó Mi hill, a noted peak in Sze-chuan, who are both in love with the suitor seen below.

No. 534. "When General Luk Saung of Woo was fighting with Suk during the Han dynasty at Ngu Pok Puo, he entered a number of stone alleys, made to represent the eight trigrams and erected by Mr. Chu Kak Kung Ming, and losing his way, was unable to get out. Meeting with Mr. Kung Ming's father-in-law, Wong Sing Ngieng, he showed him the way."

No. 535, as stated at p. 176, represents a scene from the famous historical romance the "San Kwoh Che," or "History of the Three Kingdoms," Lü Pu being the adopted son of Lung Cho. Professor Giles, at p. 726, gives the young lady's name Tiao Ch'an, second century A.D., "A singing-girl in the establishment of Wang Yün. The latter is said to have presented her, at her own instigation, to Tung Cho, and then to have told Lü Pu that she had been really intended for him, but that Tung Cho had carried her off. By this device Lü Pu was so inflamed with anger that he readily consented to carry out the murder of Tung Cho." P. 558, under the heading Lü Pu: "He soon after succeeded in rousing Tung Cho's anger by an intrigue with one of his servant-girls, and in a fit of temper Tung Cho threw a halberd at him. Resentment and fear bade him to listen to the proposals of Wang Yün, then in search of a tool by means of which he might accomplish the death of Tung Cho."

Famille Verte with Blue Enamel.

Of similar date to the last, but with blue enamel. Let us now take Nos. 536, 537, 538, which give three views of a famille verte beaker. Height, 19 inches; diameter at top, 9 inches, at base, 7 inches. No mark. This is one of a pair. Very good examples of about the middle of the Kang-he period. The drawing if faulty is bold, while the colouring is in large blocks of brilliant green, blue, yellow, and aubergine enamels, giving a very decorative effect. The red, as usual, is flat on the

plates, etc., until towards the end of the reign of Kang-he. On No. 511 we have a wide-spreading beaker with pæony and magnolia, the latter having aubergine stalks and flowers in light-green enamel, to show up which the groundwork is darkened by light washes of blue under the glaze. In the next reign we shall find these flowers left unaided on the white porcelain. At the sides are peach blossom and citron. "Lemons and citrons are very common in some southern provinces, and extraordinary large; but these are scarcely ever eaten, being only made use of for ornaments in houses, where they put seven or eight in a china dish, to please the sight and smell; however, they are exceedingly good when candy'd."—Du Halde, i. 307. Those here are "the hand of Budh" (see p. 109). In No. 510 we have the "Mang" vase with peach blossom, with aubergine jardinière on either side, one with narcissus, the other with peaches and pomegranates. In No. 509 the usual rock and palm to fill up the space between the two above-described decorations; the rock is in blue, the palm in green. On the neck there are peaches and peach blossom, and peaches and pomegranates on the cover, the knob at top being coated with blue. This jar has probably been made as a wedding present, if we may judge from the flowers used in its decoration.

The discovery of the painting in blue over the glaze does not appear to have entirely stopped the demand for pieces in part decorated with blue under the glaze, and the manufacture of the two descriptions of famille verte probably was carried on concurrently, the latter style culminating towards the end of the reign in pieces such as No. 589. During this period it does not seem that the two methods of applying the blue was ever adopted on the same piece, but we find this done later on.

Blue and White.

Of all the various wares made at the end of the Ming dynasty, there is every reason to believe that the blue and white was, according to our notions, the best, so that it is this description that we might expect to see first brought to perfection during the reign of Kang-he; but if you show any decent piece of blue and white to experts on either side of the

as the official in question can only have died shortly before this vase was made, the decoration was probably designed by some one at Peking who knew him, so we may have here an instance of the drawing of a courtier sent to King-te-chin to be copied.

Père Le Comte.

In anything connected with China the Jesuit Fathers are always interesting, and Mr. Lovell W. Byrne having picked up at a second-hand bookstall a copy of Le Comte's work, kindly sent the following translation of the remarks regarding porcelain, which are of value as giving Le Comte's own observations together with the information he had been able to pick up on this subject. Le Comte seems to have arrived in China towards the end of 1687, and the book quoted from was published in Amsterdam in 1697, so that he must have written between those years, or as near as can be about the middle of the reign of Kang-he.

"Concerning porcelain, it is an article of furniture so common that it is an ornament of every house. Tables, sideboards, cabinets, even kitchens are full of it, for they eat and drink out of it, their ordinary plates and dishes are made of it. They also make huge flowerpots of it. Architects cover roofs of it, and often use it instead of marble as a casing for buildings.

"Among the pieces which are most esteemed, three different colours are observed. Some are yellow; but, although in these the paste may be very fine, it nevertheless appears coarser than the others, because this colour does not take so fine a glaze. It is used in the Emperor's palace. Yellow is his particular colour, which no one else may use. Thus, one may say that, in the matter of porcelain, the monarch is the least favoured of all users.

"The second kind is of a grey colour, often hatched with an infinity of small irregular lines, which cross as if the vessel were cracked all over, or made up of small pieces like mosaic. I do not know how they make these marks, for I can hardly believe that they can draw them with a pencil. Perhaps the explanation is that when the porcelain is baked and still hot

it is exposed to cold air, or that it is dipped in cold water, which makes it open all over, as in winter it sometimes happens to crystalline bodies. Afterwards, they cover the surface with a coat of glaze, which covers the inequalities, and which, by means of reheating, gives it the same united and polished appearance as before. However this may be, this kind of vases have for me remarkable beauty, and I am sure that our virtuosi will prize them.

"The third and last kind of porcelain is white, with divers designs of flowers, trees, or birds, that they paint upon it in blue such as we have in Europe. This kind is the most common of all, and everybody makes use of it; but (as in the case of glasses or crystals, all the specimens are not equally beautiful), so among the pieces of porcelain some are of but slight merit, and are hardly better than our earthenware.

"The connoisseurs of porcelain do not always agree in their opinion, and I have noticed that, in China (as in France), their imagination has a great deal to do with it. But it must be avowed that four or five different qualities must concur to make a perfect piece of porcelain—the fineness of the material, the whiteness, the glaze, the painting and the drawing of the figures, and the shape of the piece.

"The fineness of the material is known when the latter is transparent, regard being had to the thickness. The edges are generally thinner, and it is by the edges that transparency is judged. When the vases are very large it is difficult to know anything about the material, unless the owner is willing to clip off a small portion at the bottom: for in that case the colour of the interior material or, as they say, the grain, only enables them to judge with certainty: this also appears when it is possible to rejoin the severed parts so perfectly, that no mark of rupture is visible; for that is a sign of the hardness, and, consequently, of the fineness of the material.

"The whiteness must not be confused with the brilliancy of the glaze with which the porcelain is clothed, and which consitutes a sort of mirror; so that, on looking at the porcelain near to other objects, the colours of the latter, as it were, paint themselves upon it. This effect by reflection is by itself sufficient to make me form a wrong estimate of the natural whiteness. It is necessary to carry the piece into the open air,

in order to know its beauties or defects. Although the glaze is perfectly incorporated with the material and lasts for ever, yet it does get slightly dulled at last, and it loses the extreme brilliancy that it had when new, whence it happens that the whiteness appears softer and more beautiful in the ancient porcelain; the new pieces are none the less good, and will become equally well coloured in time.

"The lustre depends upon two things; the brilliancy of the glaze, and in the even quality of the material. The glaze must not be too thick, otherwise it would form a crust, which would not be sufficiently incorporated with the porcelain; moreover, the brilliancy would be too great and too vivid. The material is of perfectly even quality when it has no protuberance, when one can see in it neither grain, nor sand, nor elevation, nor depression. If one examines carefully there are but few vases which have not some of these defects; not only should one not find blemishes, but it is necessary also to be careful that there are no parts more brilliant than others; which happens when the brush is not equally applied and sometimes when the glaze is applied at a time when all parts of the piece are not equally dry; the slightest moisture causing a sensible difference.

"The painting is not the least of the beauties of porcelain; it is possible to apply all sorts of colours; but in the ordinary way they use red and much more commonly blue. I have never seen any vase on which the red was very vivid; this was not because the Chinese have none of that quality, but because this colour dulls upon the material, which absorbs the finer and most coloured particles; for the different foundations have much to do with increasing or diminishing the brilliancy of colours. As regards blue, they have it in perfection; nevertheless, it is difficult to catch that exact temperament in which it is neither pale nor sunken, nor too brilliant. But that which the workmen seek with most care, is to perfectly finish the outline of the figures; in order that the colour may not spread further than the brush, so as to soil the whiteness of the porcelain by a certain bluish water, which flows, if one is not careful, from the colour itself, when it is not well ground or when the material on which it is employed has not a certain degree of dryness; very much as it may happen with absorbent or wet paper or with worthless ink.

"It is much to be desired that the designs of which the Chinese make use in painting porcelain were more beautiful. Flowers they paint well enough; but the human figures are all deformed. By this they do themselves wrong in the minds of foreigners, who know them only from these designs, and imagine that they are really the ridiculous monstrosities they appear in these paintings. However, such are their commonest ornaments. The most correct and intelligent drawings will sometimes please them less than these grotesques.

"On the other hand, they are very skilful in shaping their vases, however large they may be. The shape is bold, well proportioned, and perfectly rounded, and I don't think our best workmen could shape the large pieces better. They value ancient vases as we do, but for a reason different from ours; we value them because the older are more beautiful, they because of age. It is not, in fact, because the workmen are not now as clever or the material as good as in the past. Very beautiful porcelain is made at the present time, and I have seen entire services of surprising fineness in the possession of Mandarins. But the European merchants have no dealings with the good workmen, and as they know nothing about it, they receive anything the Chinese like to bring, because they have the sale of it in the Indies. Besides, no one takes the trouble to furnish designs, or have it made to order. If M. Constance had lived it would have been sooner known in France that the secret of porcelain was not lost in China. But this is not our greatest loss by his death; the loss to religion in the entire East hardly permits us to pay attention to artistic and commercial changes.

"There is yet one more reason for the rarity of beautiful porcelain. The Emperor has established in the province where it is made, a certain Mandarin, whose duty it is to choose for the Court the finest vases; he buys them at a very moderate price. So, the workmen being badly paid are negligent, and do not care to take trouble for which they are not remunerated. But if a private person employed them and did not spare expense, we should now have as fine works as those of the ancient Chinese.

"The porcelain which comes to us from Fo-Kien is not worthy of the name. It is black, coarse, and no better than

our earthenware. The most valued is made in the province of Quam-si. The material is taken from one place and the water from another, because it is purer and more clean. Perhaps, too, this water, which is made use of in preference to all others, is impregnated with certain salts, which are fitted to purify and refine the earth, or which bind its particles more closely together, as happens in the case of lime, which is worth nothing when slaked with certain waters, while others make it much more dense as well as stronger and more adherent.

"It is a mistake to imagine that it requires a hundred or two hundred years to prepare the material of porcelain, and that it is very difficult to make. If that were so, it would neither be so common nor so cheap. It is an earth, harder than ordinary earths—more like a sort of soft white stone, which is found in quarries of the last-named province. It is prepared in the following manner. After having washed the fragments and separated any sand or foreign earth that may be mixed with them, the material is pounded to a very fine powder. However fine it may appear, the pounding is continued for a very long time. Although the hand may feel no difference, they are nevertheless persuaded that it gets much finer, that the insensible parts are less mixed, and that the work becomes whiter and more transparent. Of the powder so prepared they form a paste which they stir and beat still longer, so that it may become more mild, and that the water may become thoroughly incorporated with it. When the earth is well attended to they work it into shape. Apparently they do not use moulds, as is done in some other kinds of pottery; but it is more probable that they form it on the wheel, as we do. So soon as they are satisfied with their work, they expose it to the sun morning and evening, but withdraw it when the heat is too great, lest it should warp. In this manner the vases dry little by little, and the painting is applied at leisure at the times when they think that the foundation is in a fit state to receive it; but because neither the colours nor the vase have sufficient lustre, they make of the same material of porcelain a very fine pulp of which they pass several coats over the whole work, which gives to it particular brilliancy and whiteness. This is what I call the glaze of

the porcelain. I have been told in Siam that they mixed ordinary glaze with a composition made with white of egg and shining fish bones; but that is imaginary, and the workmen of Fo-Kien, who work like those of Quam-si, make it in no other way. After all these preparations they put the vases in furnaces, in which they make a slow and uniform heat, which bakes the vases without breaking them; and lest the exterior air should spoil them, they do not withdraw them until long after the baking, when they are of a thorough consistence, and are slowly cooled.

"This is the whole mystery of porcelain so long sought for in Europe. Providence and the interests of religion, which have obliged me to travel over the greater part of China, have not brought me into the province of Quam-si, where the material is found of which porcelain is made; so I do not myself know enough to describe the nature and qualities of it; perhaps it is not very different from certain soft stones, which are found in several provinces of France. And if inquiring persons like to make some experiments, and to work with care, employing different kinds of water, after the manner I have described, it would not be impossible to succeed."

The reader will have noticed that Le Comte seems to deal only with céladons and ware decorated under the glaze. He tells us among the most esteemed descriptions there were three colours, yellow, a crackled grey (? céladon) ware, and blue and white. Strange to say, no mention is made of famille verte, the product for which this period is most celebrated. It may be that he referred merely to the dishes and bowls he saw in everyday use, while the famille verte might only be employed for decorative purposes; still the omission almost forces us to come to the conclusion that the coarse, five-coloured ware of Wan-leih had gone out of fashion, and that Kang-he must have been on the throne some years before the famille verte as known to us was produced, at least in any quantity. With regard to the yellow ware for daily use in the palace, no doubt it was of very ordinary quality, and towards the end of the Ming dynasty, King-te-chin had been brought to ruin by the immense demands at unremunerative prices for the Imperial household: it was part of the duty of those in charge at that

city to supply a large amount of cheap crockery for the use of the thousands that lived in or about the Imperial domain. If not at this particular period, at least later on, the Chinese could turn out the most beautiful yellow, as proved by the lovely mustard crackle and other such pieces still to be met with, to say nothing of the yellow flowers on the plates of the two following reigns. The worthy father tells us he had never seen any "very vivid red," but that, like the yellow, was to come later.

If, as we know from their own writers, he is wrong in saying they never used moulds, he was at least right in stating that the workmen then were as good as of old, and that the Chinese valued their ancient porcelain, not because it was better than the new, but simply because it was old. It is interesting to note that even in this reign the palace did not pay liberally, and this may, in fact, account for so many fine pieces being unmarked, the best workmen perhaps finding the best pay outside of the Imperial factory.

The European merchant he is very severe upon, and no doubt justly so, but he says fine works could be had by people who did not spare expense, and from first to last the European merchant has not done badly. Along with a lot of rubbish he has secured the finest productions of King-te-chin, as our museums and those of America, to say nothing of private collections, can testify to; but these, no doubt, were acquired at a later date as parted with by their Chinese owners.

What he says about glaze ageing is certainly true; in China and Japan to this day experts judge chiefly by the paste and the condition of the glaze. It cannot be said that they are invariably right, for, as in the case of Ming eggshell, they seem to allow tradition at times to outweigh their better judgment, but beyond all doubt the paste and the glaze are the best tests in deciding as to the age of any piece. With regard to "the colour of the interior material," very many pieces, and almost always when of large size, are made of some coarse material more or less thinly coated with porcelain, while others, like eggshell, are what the Chinese call "bodiless" or "boneless," that is, made throughout of porcelain.

By the reference to M. Constance we see that the falling off in quality at the end of the Ming dynasty had been noticed

in Europe, which shows that a trade in porcelain must have existed for some time.

Blue and White.

That belonging to the last half of this reign is the finest we possess, and the following are specimens produced during this period:—

Nos. 539, 540, 541. Blue and white ginger-jar. Height, 8¼ inches. Mark, leaf in two blue rings. The reader will notice the comb band at bottom, and at top, although it cannot be seen in the photograph, there is a hawthorn band showing six white prunus blossoms on the blue reticulated ground. These borders are not uncommon in Kang-he pieces. Like many other of these jars and pieces in general, this appears to be made of some coarse material and to be merely coated with porcelain; but the Chinese do not seem to draw any distinction between these and the pieces made of porcelain throughout. The latter, however, are beyond all doubt the better and more valued. The main decoration consists of scenery carried right round, relieved by three motives. The first, a ferry (No. 540); second, a scholar seated on a rock with friend or attendant (No. 539); third, two figures, one with book, the other with bag of books (No. 541). The trees are carefully painted, and the rocks stand out in shades of light and dark blue.

"These represent the peach-flower fountain scene. The story is as follows: During the Tsin dynasty, in the time of the Emperor Wu Ti (A.D. 265–275), there was a fisherman who went to peach-flower fountain stating that his ancestors had fled from the place during a revolt in the time of the Ts'in dynasty (B.C. 255–206), but this was afterwards proved untrue." This, no doubt, refers to "Huang Tao-chên, a fisherman of Wu-ling in Hunan, who lived under the Chin dynasty some time between A.D. 280–290. He is said to have discovered a creek hidden by peach trees, which led to an unknown region inhabited by the descendants of fugitives from the troublous times of the Ch'in dynasty. There they lived,

The world forgetting, by the world forgot.

After being kindly treated at their hands, the fisherman

539. 540. 541. [*To face p.* 314.

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returned home; but he was never again able to find the entrance of that creek."—"Chinese Biographical Dictionary," p. 337.

Nos. 542, 543. Two blue and white dishes. Diameter, 14 inches; height, 2⅜ inches. Mark, "Ching-hwa" (1465-1488), in two blue rings. Kang-he pieces with a Ming mark, and very good examples of the colour applied in broad washes, the blue being light or dark according to the quantity of the pigment put on. At back of each dish there are two rock landscapes painted in the same manner. In some pieces different shades of blue seem to have been employed when the desired effect is not arrived at by the mere thickness of the pigment used. The top dish illustrates one of the tales taken from the book of illustrious women "Lye nyu," which is given by Du Halde, vol. i. p. 633, as follows: "Chan Wang, King of Tsù, going abroad in a voyage of pleasure, carried along with him one of his wives, a daughter of the King of Tsi. One day, as he left her in a pretty agreeable little island, on the banks of the great river Kyang, he received news that the water had risen very high, all of a sudden. Upon this, he immediately despatched some lords to bring the princess from the place she was then in. These lords rode in post-haste to the princess, to desire her to make all haste she could out of the island and to repair to the palace where the king was, and whither they had orders to conduct her. 'When the king calls for me,' answered she, 'he gives his seal to them whom he sends off. Have you the seal?' 'The fear lest the waters should overtake you,' answered they, 'made us set out in haste, and neglect that precaution.' 'Then you must return,' answered she, 'for I won't follow you without it.' As they represented to her that the rise of the water was very sudden, and in all appearance would be very great; if they should return for the seal, it would be impossible for them to return in time. 'I see plainly,' answered she, 'that by following you, I save my life, and by remaining here I perish; but to pass over a matter of such importance that I may escape death would be to fail in fidelity and courage at the same time. It is much better for me to die.' They then set out in haste to get the seal; but, notwithstanding all the diligence they used, the island was laid under water when they returned, and the princess with all her

attendants were drowned. The king regretted her mightily, but he yet more praised her fidelity and constancy." As seen in the dish, the messengers are just starting off in all haste to ford the river which runs at the side, while the princess watches them from her window, the book of rites she so strictly followed being on the table in front of her. Before they got back with the seal the ford was impassable and the island itself under water.

The lady on the buffalo in No. 543 is Si Wang Mu (see p. 21), with her four fairy handmaids, "who are said to have attended the goddess on her visits to her Imperial votary, Han Wu Ti. They poured out the wines with which the feasting couple were regaled, and discoursed strains of divine melody during the banquet, aided by two fairy youths" (Mayers, p. 210). Under the name Yü Nü, at p. 284, the same writer says: "The fairy attendants who act as handmaidens to Si Wang Mu: there is one for each point of the compass, and their designations correspond with the colours attributed to the respective five points." The reader must remember that the Chinese compass has a centre as well as north, south, east and west; the first being used to denote China; the other four the rest of the world lying round it. Si Wang Mu seems to have had five daughters, and it may be these that are referred to as the points of the compass. As they descend the hill the roof of her palace is seen among the clouds below, to the reader's left hand.

Nos. 544, 545. Two blue and white dishes. Diameter, 10½ inches; height 1⅜ inch. Mark, "Ching-hwa," in two blue rings. These are much the same as the last two, only the difference in the two shades of blue is not so marked; the washes in this instance being more equal in consistency, and the blue therefore more uniform in shade. Preference for one or other would be a matter of individual taste. At back there are two clumps of rocks on each dish.

No. 544. "During the Sung dynasty there was a generalissimo named Ti Cheng, who was ordered by the Princess Pih Hwa ('hundred flowers') to become the king's son-in-law. The scene depicts an interview between them."

"Chinese Biographical Dictionary," p. 725: "Ti Ch'ing. Died 1057. A native of Hsi-ho in Shansi, who entered upon

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a military career, and between 1038 and 1042 fought no less than twenty-five battles against the rebels under Chao Yuan-hao. He was eminently successful, partly owing to his great physical courage. On one occasion, with his hair flowing loose behind him, and a copper mask over his face, he vigorously charged the enemy and struck consternation into their ranks. . . . Between 1049 and 1054 he entirely suppressed the dangerous rebellion of Nung Chih-kao in Kuangsi; but although the latter was reported to have perished, Ti Ch'ing refused to memorialize the Throne to that effect, on the ground of mere rumour, for his own glorification. He was always much esteemed as a general; for he invariably shared the hardships and danger of his men, and was ever ready to transfer the credit of success from himself to his subordinates. Was canonized."

No. 545. "During the T'ang dynasty a military mandarin named Sieh-man was murdered by a wicked minister, but his little son named Sieh Chiao was saved by a loyal officer, under whose care he grew up. On his way to his uncle's house to discuss means for avenging his father's murder, this young man met his cousin, who was unknown to him. The picture represents their meeting."

Although the T'ang dynasty is mentioned above, this seems to be the same tale as that embodied in the Chinese play translated by the Jesuit Prémare under the name of the "Orphan of Chaou," and which Voltaire made the groundwork of his tragedy, "L'Orphelin de la Chine." "It is founded on an event which occurred about a hundred years before the birth of Confucius. A military leader, having usurped the lands of the house of Chaou, is determined on exterminating the whole race. A faithful dependant of the family saves the life of the orphan and male heir by concealing him and passing off his own child in his stead. The orphan is brought up in ignorance of his real condition until he reaches man's estate, when the whole subject being revealed to him by his tutor and guardian, he revenges the fate of his family on the usurper, and recovers his rights" (Davis, ii. 183).

No. 546. Blue and white plate. Diameter, $14\frac{5}{8}$ inches; height, $1\frac{3}{4}$ inch. Mark, "Ching-hwa," in two blue rings. On the border at the top and the bottom are three female

musicians; the two ladies at the side are the same as the two in the centre—one holds a fan, the other a flower. Of the two attendants, one is handing tea, the other fanning the charcoal fire where the water is being heated. The sides are left plain, with two blue rings top and bottom; while, as in No. 547, the rim is decorated so that the figures stand the same way as in the centre, and not, as in most cases, radiating like the spokes of a wheel; this arrangement obviates those at the bottom standing on their heads. At the back four flower sprays in broad washes. The two ladies in the centre look very much the same as those in No. 603, but the description sent from China of this motive is merely: "Chinese ladies in a garden look at a pæony, a servant preparing tea on the left." ("The pæony is an emblem of great prosperity. It is often seen on Chinese china."—E. M. L.)

No. 547. Blue and white plate. Diameter, 14⅝ inches: height, 2 inches. Mark (to the reader's left hand), "Ching-hwa," in two blue rings. On the border at top there is a willow tree, at bottom a palm; but, owing to the glaze, the latter has not come out in the photograph. On each side there are two ladies with rocks, etc. In the middle a lady seated, with fan bearer, watches a girl dancing, while five others form the orchestra. At back two groups of rock scenery. The danseuse is said to be "a favourite lady named Dieu Hi Yeng, of the harem of the Emperor Sin of the Han dynasty, dancing and singing before the Empress, while a company of maidens accompany her, playing on various instruments."

Allowing for the difference in spelling, this is the Chao Fei-yen referred to by Mayers at p. 13. "A famous beauty. Daughter of a musician, she was trained as a dancing-girl, and from her grace and litheness received the appellation Fei Yen (flying swallow). Left with her sister, Ho-têh, unprotected on their father's death, the two girls made their way to the capital, where, after maintaining themselves for a time as courtesans, they attracted the notice of the Emperor Chêng Ti, B.C. 18, who took them into his seraglio, and made Fei Yen his favourite concubine, with the title *tsieh-yü*, or lady-in-waiting. Her skill in the art of dancing (posturing) was such that it is said of her she could dance on the palm of a hand or in a bowl. In B.C. 16 the Emperor, infatuated with his new

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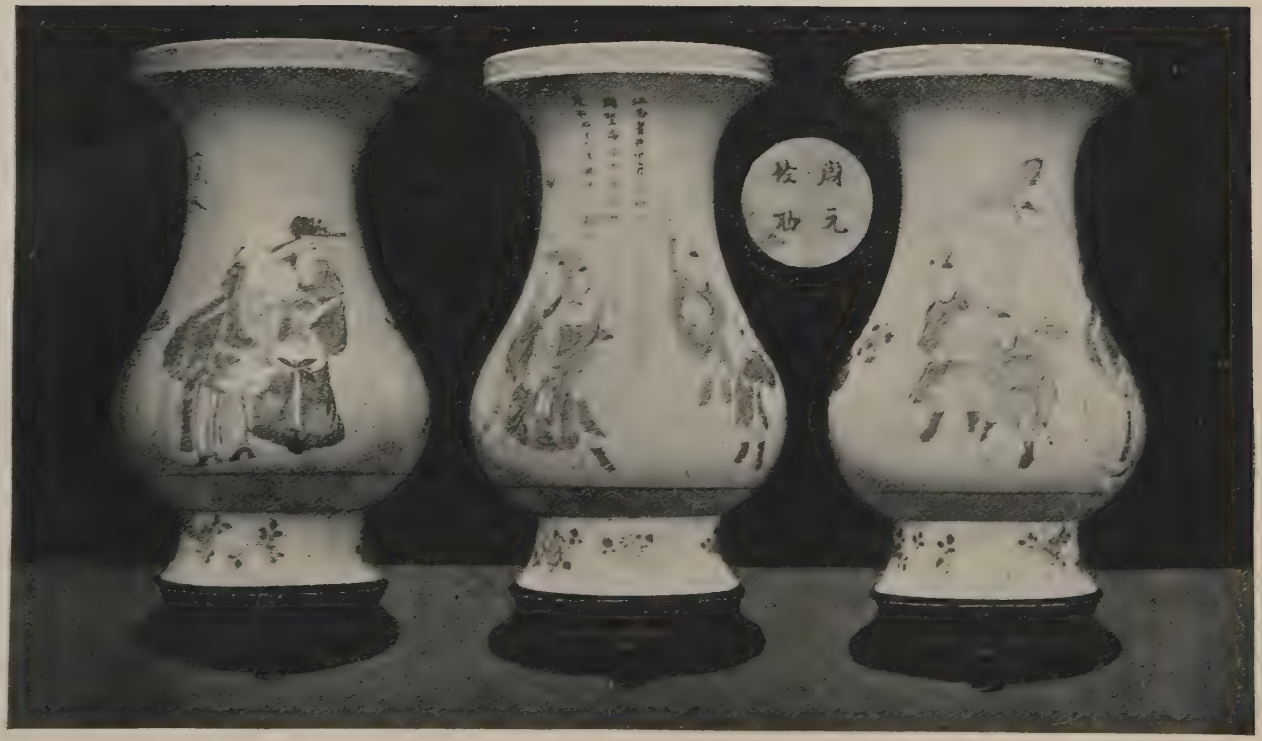

548. 549. 550. [*To face p.* 319.

551. 552. 553. [*To face p.* 319.

favourite, elevated her to the rank of Empress consort, conferring the rank of lady of honour upon her younger sister. Was driven to commit suicide in B.C. 6, after the decease of Ch'êng Ti, through the machinations of his successor's consort."

Although perhaps possessing little charm for the connoisseur, the piece represented by Nos. 548, 549, 550, is of considerable interest to the collector on account of the inscription with which it is in part decorated. It may be said to tell its own tale. A pear-shaped blue and white vase with wide neck, the stand, as in No. 326, forming a receptacle at the bottom of the vase, it no doubt was intended as a cuspidore, although it is stated by the maker to be a flower vase, but this is merely an instance of how the Chinese delight to call things by their wrong names, if by so doing they can add to the dignity of an article intended for a more homely purpose. In sending the translation Mr. Tan Jiak Kim of Singapore writes as follows: "Herewith the translation of the Chinese characters on the flower pot, it is an advertisement of the manufacturers, and runs as follows: 'The province of Kiang se, Foo choo county, twenty-fifth magistracy, has much pleasure to offer permanently this pair of flower pots to the god of Kuan Sin. Eighth moon of the forty-seventh year of the reign of Kang-he. Then follows the maker's name.'" Here, then, by its own showing, we have a vase not made in the Imperial factory at King-te-chin, but at one of the private kilns in the neighbourhood. The blue in this case is not of fine quality, but we must not therefore jump at the conclusion that private makers could not turn out work equal to that of the Imperial manufactory—in fact, there is much about this vase to lead us to think that they were perfectly able to do so if they could get a price that would pay their so doing.

This piece is 14½ inches in height. The mark is said to be "Chow Yuen Tso Choh," but the meaning seems doubtful; the first two characters may refer to the dynasties so named, while the last two may be the maker's name. "The figures depicted are the gods of Happiness, Emolument, Longevity, and Felicity, and four youthful genii attendants."

Nos. 551, 552, 553 represent a cylindrical (club shaped) blue and white vase. Height, 18 inches. No mark. One of those pieces that connoisseurs set great store by,—porcelain

very white, with deep clear blue and perfect glaze. There can be no question of its belonging to that particular period of this reign when the blue and white was at its best, but the exact date unfortunately it is impossible to fix, probably about 1700. On the neck there is a slight collar with the usual diaper bands painted on each side.

"This represents the Emperor Min Hwang of the T'ang dynasty, and the Empress Yang Kwei-fei. In consequence of a rebellion the Imperial city was besieged. The picture depicts the high officials discussing the situation and urging the emperor and empress to fly to Hsi Shu for a time."

For an account of this emperor see No. 710. This is the first instance we have met of the "club shape," which was so much used during this reign.

No. 554. Blue and white bottle with bulb mouth. Height, 17 inches. No mark. As seen in the photograph, the decoration consists of a Fung-hwang in the midst of a scroll work of conventionalized fungus with pomegranates. On the neck there is a band of sweet flag leaves with flowered triangle work below. This latter appears again at top on the bulb, with a key band and row of *joo-e* heads. This, like the last, is an exceptionally good piece.

No. 555. A blue and white beaker vase. Height, 18½ inches. No mark. This belongs to Mr. Burman, who purchased it in Shanghai; the paste, colour, and drawing are excellent, all showing it to date from the latter half of this reign; but what attracts attention to it most is the, so to speak, absence of glaze, which is so sparingly applied that the surface has not the usual vitreous appearance that we are accustomed to in the fine blue and white of this period. The absence of glaze on these fine pieces one is inclined to think must be intentional, with a view, perhaps, to making them somewhat resemble the ancient wares. Consulted on this subject, Mr. Chas. E. Faull writes as follows:—

"The slight, or short glaze, on a blue and white piece is not at all unusual. It is, perhaps, not intentional, and one sometimes sees a piece with one part highly glazed and the other short. All these pieces, as a rule, are fine in colour."

No. 556. A blue and white lance-shaped vase. Height, 18 inches. No mark. The decoration here goes right round

554.

555.

556. [*To face p.* 320.

the piece, and consists of monsters amongst rocks and waves. Below the collar, on the neck, is a key band with dots, while above is a band of curl work and *joo-e* heads. This also, like No. 554, is a very fine piece.

Foreign Influence.

The question of foreign influence in Chinese ceramic art is a most interesting one. It naturally divides itself into two heads—Asiatic and European. The former seems to be of three kinds—Buddhistic, Mohammedan, and Japanese or adjacent countries. Of these we may take it that the first is the oldest, as it probably came from India with that religion early in the Christian era. Mohammedanism was introduced into China in the thirteenth century, but before that date trade had sprung up with Mohammedan countries, and it is impossible to say when they first imposed restrictions as to patterns in sending their orders. Mr. Hippisley, p. 409, says: "As has been remarked earlier (p. 280), decoration by painting in colours as distinct from the general colouring imparted by glaze was, I believe, first reached under the Ming dynasty. In the Yunglo period it took the form of decoration in blue under the glaze. Special attention was paid to this style during the Hsüantê period." Such being the case, it would seem that as far as the decoration was concerned there would be no need for interference prior to the time thus indicated. Japan, in the first instance, got her art from China during the fifth century, but, as now known to us, we find little trace of it in Chinese porcelain. In the Salting collection there are one or two large plates made perhaps in imitation[21] of

[21] This I consider rather a debatable proposition. I am more inclined to think that the manufacturers and artists took all their ceramic hints and ideas from Chinese methods, and that so-called "Old Japan" is nothing more than a Japanese copy of an earlier Chinese porcelain. Especially having regard to the low scale of colouring in the Chinese porcelain, blue under glaze and red. One must not lose sight of the fact that Gorodayu Shonsui was so delighted upon visiting China to have secured the secret of making blue and white porcelain, as we find that on his return to Japan in 1513, a few pieces were made till the clay he brought over was exhausted. It was only at the end of the sixteenth century, Risanpei, a Korean potter, discovered porcelain clay in the province of Hizen, and then a number of kilns were established. The Dutch at Deshima sent enormous quantities of this Old

"Old Japan," evidently belonging to the Kang-he period, while now and again we come across a panel, as in the vase No. 624, perhaps painted by a Japanese artist; later on we find dessert and other services made in imitation of Imari, but no marked undercurrent of influence. Corea and Siam traded with China from early times, and we here and there meet with pieces made for these markets.

If the key pattern is to be regarded as a proof of European influence, then it may well be as old, or older, than any of the others already named, but for all practical purposes we may be content to award to the Jesuit Fathers the honour of having been the first to bring European art to the notice of the Chinese, and it is probable that some of the so-called Jesuit china dates back to Ming times, as there seems to have been a considerable trade in it with Japan, where Christianity at first took deep hold. Introduced by François Xavier, in 1549, it spread with such wonderful rapidity that, combined with the political ambition of the Portuguese, the Japanese Government took alarm, and in 1601 a persecution broke out which continued with more or less severity until the 12th of April, 1638, when Christianity was supposed to be stamped out by the massacre of thirty-seven thousand Christians who had met for mutual protection in the castle of Simabara, on the coast of Arima, which fell after a siege of three months. Many of the Japanese noblemen had become converts, and it was virtually a civil war that ended in 1640, when Japan was finally shut up, all foreigners being expelled with the exception of the Dutch, who were confined on the little island of Desima, at Nagasaki. From that time Japan remained closed to the rest of the world for two hundred years, but it is probable that between 1601 and 1638 a considerable trade was done in china decorated with biblical subjects, and even

Japan to Europe from the middle of the seventeenth century. The shapes and decoration were not of pure Japanese taste, and never were appreciated or hardly noticed by them with the exception of the Kakiyemon porcelain, which they did like and prize, and which the Dutch could not get in any quantity for exportation. I fail to see how the Japanese exerted any influence upon Chinese ceramic arts, and with our opportunities and knowledge of to-day, the so-called "Old Japan," like the so-called "Hawthorn," is something of a misnomer, and should preferably be termed Old Sinico-Japonico porcelain.—T. J. L.

558. 557. 559. [*To face p.* 323.

after 1640 it would seem that this "Jesuit china" was smuggled into Japan, for Père d'Entrecolles, writing in 1722, says: "They brought me from the rubbish of a large shop a little plate which I value beyond the finest porcelain piece though a thousand years old. On the bottom is painted a crucifix between the Virgin Mary and St. John. Formerly they exported (as it's said) a great deal of this sort to Japan, but the enemies of religion have hindered any of it being made these sixteen years." Most of the Jesuit china that we meet with belongs to the Kang-he or later periods, so must have been made after 1640, and no doubt there was a demand for it in China itself, apart from the trade with Japan, which seems to have continued for some sixty years after Christianity was supposed to have been rooted out. Who the "enemies of religion" were that stopped its production we are not told, presumably the Chinese Government, for it seems clear that it was force and not mere absence of demand that put an end to the manufacture of it.

All these foreign influences seem to have been merely submitted to for the time being, unless where, as in the case of Buddhism, it sank into the heart of the people and had come to stay. The court might order copies of French enamels, or foreign countries might call for strange shapes and designs, but as soon as the fashion changed or the demand ceased the artisans returned to the old paths and became once more delightfully Chinese. In the porcelain made for home use there is comparatively little trace of European influence to be found; it reached them through their pockets, and when the inducement ceased they had done with it, for they saw nothing in it to admire.

In No. 557 we have a specimen of European influence as met with in pieces belonging to the second half of this reign. A blue and white dish with scalloped sides. Diameter, 10½ inches; height, 1½ inch. No mark. The decoration on the sides is thoroughly Chinese, but in the centre an attempt has been made to portray three European ladies, with a male attendant. This is probably a copy of a rough sketch by some European so long from home that the style of ladies' dress, with the exception of the high head gear, had been forgotten; the colour in this part of the decoration is put

on by means of hatching, instead of the broad washes then current.

Blue and White with Gilt.

No. 558. An inverted pear-shaped vase with spreading base and narrow bottle neck. Height, 9½ inches. Mark, leaf. Here the pæony sprays are on six fluted lotus-shaped medallions, and what marks this piece out from the general run is that the elephant biscuit handles and rings are gilded.

Blue and White with Coffee Glaze.

No. 559. A globular vase with cup mouth. Height, 7½ inches. Mark, leaf in two blue rings. The body is divided into twelve fluted compartments, decorated with pæony sprays and a *joo-e* band. This piece is like hundreds of others, but it serves to illustrate a particular class, as on the collar below the cup and at the base there is a narrow band of coffee glaze of a rich brown hue.

Blue and White with Red under the Glaze.

Nos. 560, 561, 562. A blue and white, with red under the glaze, beaker vase. Height, 17½ inches. Mark, a leaf. Except where the figures appear, the surface of this piece is ornamented with a raised lotus and fungus scroll pattern that has been moulded in the paste before the baking. On the top part are two figures—one holding a string of cash to a three-legged toad, the other with a crab. On the bottom part are two more figures—one with a lotus flower and crab, the other with a whip and three-legged toad. The triangle diaper bands are in blue, the red appearing in the dresses of the men and in the flower. The Chinese character for longevity is dotted here and there in red in the dresses of the two top figures. Although not of fine quality, this is an interesting old piece.

"In ancient times there was a three-legged toad who lived in a deep pool, and was able to expel a poisonous exhalation which injured people. Later on a young fairy, named Liu Hae, hooked it with a gold cash and destroyed it. This ancient legend is taken as symbolical of modern fact, viz. that

560. 561. 562. [*To face p.* 324.

money is the attraction which will lure men to their destruction. The crab with its sidelong motion is symbolical of the crooked ways of those who covet money."

Famillë Noire.

Some time after the first volume was published, Mr. Winthrop wrote as follows, kindly sending illustration No. 563 :—

"I have lately looked through your book, and, as you yourself have remarked, you seem to say very little of the black Chinese porcelain. The result of my modest experience with such wares is this: The black upon the glaze (over the glaze, that is to say) would be best exemplified by such pieces as that in the Salting collection (see No. 270), where rocks and the boughs of the prunus appeared upon a rather mat black ground.

"I know a magnificent piece about 2 feet high, and of the beaker vase shape. It has the mark of the Ming period, but is considered to be a manufacture of the Khang-hy era.

"Bing, at Paris, had a vase of almost the identical character of one that your volume depicts on p. 164. It had a white glazed foot without mark. An examination of these vases convinces one that the decoration has been added to a perfectly completed white vase, the decoration being first painted, and then the black ground filled in. The black is a thin and rather mat enamel entirely without substance, and in this respect resembles the iron red grounds of the same period. In the Bing's example the edges are washed with a delicate fawn colour.

"Many of these black grounded pieces have a decoration wavering between the 'famille verte' and the 'famille rose.'

"There s another type of black ground Chinese porcelain sufficiently common. In these, the black enamel of the same characteristics as those I have first mentioned, has been used to cover the whole piece, and upon it are painted, in thick and rather muddy colours, flowers and butterflies. These pieces are modern, and were brought back to England as specimens by the officers on the China station about the middle of the nineteenth century. They are worthless. I know of only these two classes of over-glaze black Chinese porcelains. The

under-glaze porcelains are also divisible into two classes equally distinguishable from one another.

"I have two pairs of jars of a brilliant black under the glaze, with scenes of horsemen (such, for instance, as those in the centre of No. 313) in gilt lines (no washes) upon one pair, and flowers upon the other pair. No mark, except the double ring in blue under the foot. One pair is of slender open beaker vases, while the others are the ordinary covered (No. 563) 'potiches' (these last being those decorated with the horsemen in the Tartar dress). The beaker vases are perhaps 17 inches high, and the jars 15 inches. I have always considered them to be of about Khang-hy date, and bought the four (which are absolutely perfect in condition) at a country sale about twenty-two years ago, for, I should say, about £35.

"My set of black potiches and beaker vases would typify one class—the 'mirror blocks' referred to by Mr. Monkhouse as belonging to the Khang-hy era. The vessels have been treated with a covering of black upon the biscuit. The insides of the covers of the potiches, the insides of the collar on which the cover rests, the flat surfaces under the foot, and the insides of the lips of the beaker vases, are all finished neatly in white.

"I have a magnificent 'Old Green' plate, 14 inches diameter, with a similar hunting scene, in coloured enamel—the banners of a thin pale yellow enamel, and the green in places quite bossed up, so as to give it great intensity. It will be noticed that the 'late Ming' (Khang-hy) enamelled porcelains, in their decorations of polychrome character, introduce a mat black precisely like the black ground of Mr. Salting's vase. This I mention in parenthesis, as I observe it at this moment upon a large Khang-hy plate at my elbow. Now, there is a different under-glaze black type. It is of the Kien-lung period. At a house that I visit, I see a fine specimen of this in a large open-mouthed bottle, say 12 inches high. It has no decoration whatever. The open mouth is white inside, and under the foot is equally white with the usual Kien-lung square mark, in dark blue under the glaze. It is a brilliant piece, and it has a companion almost precisely similar, only a dark brilliant turquoise. The black upon the black vase of this type is intense; it is brought up to the lip, but, of course, does not finish in an exact line. The black there deteriorates for the

563. [*To face p.* 326.

width of $\frac{1}{16}$th of an inch, but it is always black turning into white through gray. In my potiches and beaker vases, where the black finishes on the edge in this way, it deteriorates into brown, and turns into white through a Vandyke brown, showing that the black upon the two types is of a different pigment. But the body of my vases has as intense a black effect as that upon the Kien-lung bottle. This last is of a beautiful and fine porcelain composition, and is much admired by artists.

"In Rome last winter I was shown, by a celebrated painter, a black under-glaze bottle with chrysanthemums all over it, about 11 inches high—white within the lip—but I did not examine the foot to see if it were marked.

"It resembled my potiches, and was a brilliant piece.

"Of course this type imitates black lacquer, but no lacquer is capable of the brilliancy of these specimens of porcelain.[22]

"The two classes of 'black over and under the glaze' should be not only kept distinct, but also the divisions of those classes, especially in the latter, where one division, as represented by my potiches and beaker vases, is so plainly intended to imitate black lacquer work, produced by some pigment deteriorating into Vandyke brown, and the other division, doubtless designed to resemble a block of jet, produced by absolute black.

"The first division is doubtless of about the Khang-hy period, and the last of the later date of Kien-lung, being so marked. As for the over-glaze blacks, they are distinctly a division of the 'Old Greens,' and I have never seen or heard of such wares bearing any other decoration than the flowered designs common to the old greens. It is, however, a fact that there are in existence statuettes finished (as to their clothes and perhaps their stands) in this over-glaze black, but I rack my brains in vain to remember where I have seen them. They would be of the same date as the vases, and are probably very uncommon. I think that probably I have seen them in one of the private houses where I have visited at the Hague.

[22] These black porcelains, called mirror blacks, are by no means so costly as those of the greenish black type.—T. J. L.

"Some mention should also be made of pieces, such as you allude to on p. 237, so-called Siamese;[23] they are of various dates, and analogous to them are the porcelains with black over the glaze grounds, manufactured by the Chinese for markets in Persia or India. Of these last you make no mention; they are rare, but they exist. I think they are classed by Jacquemart as 'Japanese,' but they are Chinese all the same, and no hard paste porcelain has ever been manufactured in Persia, or indeed porcelain of any description, although a sort of semi-translucent faience made in Persia has been sometimes erroneously classed as porcelain.

"I myself have once or twice been offered in Paris pieces of fine porcelain decorated with fine 'rinceaur' and leaves in green and pale yellow enamel on an over-glaze black ground. These could not have been later than Kien-lung, and were probably earlier. These were Chinese pieces made for the Persian market."

Père d'Entrecolles says: "Black porcelain has also its value and beauty, and is called *U-myen*. This black is of a lead kind, resembling that of our burning-glasses, and the gold they add makes it yet more agreeable. The black colour is laid on the china when it is dry, and for this purpose they mix three ounces of azure with seven of common oil of stone. By the trial one may know exactly the proportion, according as the colour is to be more or less deep; when it is dry, they take the ware, after which they apply the gold, and bake it over again in a particular furnace." Whether this is the same as the black he refers to as *U-king* (see p. 361), it is difficult to say; but it is clear that more than one brilliant black glaze was made during the Kang-he period.

At a later date, Mr. Winthrop, again referring to No. 563, writes: "To return to the Walter's collection of porcelain, my black vases have nothing in common with the Kien-lung black vases except the colour. Again the Kien-lung turquoise porcelains differ from those of Kang-he in that their colour is more vivid and more the colour of the Mexican turquoise in

[23] These Siamese pieces are now considered to have been made in North Siam. They are very coarse in their texture when fractured, and therefore unlike most Chinese ware; but still they have a Chinese feeling about them. —T. J. L.

564. [*To face p.* 329.

vogue at present. I have been reminded of this lately, and have had the distinction strongly marked."

Mr. Hippisley, at p. 440, says: "Black grounds are produced in a variety of ways either by the thickness of the coloured glaze or by laying several shades of different colour one on the other; or, again, by laying a blue glaze on a brown *laque*, or *vice versâ*." Referring to this method of producing a black surface, Mr. Winthrop writes: "I have just been shown a few pieces of remarkably fine old Chinese, one of them being a black vase without any decoration whatever. The form is pretty good, and upon a very close inspection it is found that it is a blue so intense that it looks black, and the real colour can only be seen just the least bit around the mouth and foot, where the colour has run thin. It is doubtless a Kien-lung piece, and I have never seen one like it."

The following very interesting piece belongs to Mr. G. R. Davies.

No. 564. "Exhibited Burlington Fine Arts Club, 1896. Description, 383 and 384. A white ground beaker, one of a pair, 17 inches in height. It is covered all over with a brownish black enamel, leaving white spaces which form rocks, out of which run stalks of the prunus tree to which are attached small branches. From these hang clusters of buds and flowers of the prunus, and on one or two places between the rocks a small chrysanthemum appears. The rocks and stalks are shaded with the same brownish black, and the petals of the flowers are depicted in the same colouring.

"One of these beakers was sent to me from China nearly twenty years ago, and the other I found in London some two or three years subsequently in the hands of a dealer who was much in touch at that time with a French importer. Unfortunately, they are not marked, and are difficult pieces to put an exact date to, but I am inclined myself to attribute them to the later portion of the Kang-he era."

We must now, as it were, go back and continue on the

Famille Verte with Blue Enamel.

To begin with, we will take four excellent specimens belonging to Mr. G. R. Davies.

No. 565. "Exhibited Burlington Fine Arts Club, 1896,

Description, No. 17. An upright, high-shouldered, cylindrical white vase with neck expanding to the lip; about a quarter of an inch below this is a scroll band in green and black, the neck being covered with sprays of pæonies and other flowers. Round the shoulder is a diaper band with four white reserves or panels, in which are butterflies and insects. The whole of the body of the vase is covered with branches of the prunus tree, in aubergine, springing from a boldly drawn trunk. The branches of the tree are covered with blossom in blue, pale green, red, and yellow, amongst which are many birds in blue, green, black, yellow, and aubergine plumage. From the base spring several bamboo stems, which are interlaced amongst the flowers and branches of the prunus, while a bird is alighting with outstretched wings on a rock partly covered with flowers and foliage. The drawing and decoration is bold and free, and much resembles that on the black ground vases covered with coloured enamels, so finely represented in the Salting collection at the South Kensington Museum. They belong to the early period of the Kang-he era, 1661–1722, and this vase is undoubtedly a specimen of the early portion of that epoch. This vase was purchased by the owner in China, in 1879. Height, 18¼ inches.

No. 566. "An oviform white vase with longish neck, gradually sloping outwards at the top to form the rim or mouth. Height, 18½ inches. The neck is covered with a landscape of lake scenery with fishing-boat and mountains in the distance, in subdued colourings of aubergine, green, black, etc. On the shoulder first comes a narrow band of yellow between black lines, then a border on aubergine ground covered with a scroll design in black, with four white reserves, surrounded by a pale blue line, in which are gracefully drawn sprays of bamboo in black. Between each of these four reserves is a red flower on the aubergine and black scroll-ground; this is followed by another narrow line of yellow between black lines. The decoration on the body of this vase consists of waves towards the base, amidst which is a boat with two female goddesses and fisherman. At the brink of the water is a large crowd of figures, two horsemen coming round the corner from among trees and mountain scenery. Towards the shoulder, amongst the hills, are seated a party of four, either eating or playing

565. 566. 567. [*To face p.* 330.

some game like gobang, and following on the same line further round the vase is another figure and attendant, evidently some divinity or god, who is seated on clouds watching the proceedings. The enamels on this vase are extremely brilliant, consisting of black, green, yellow, red, purple, and aubergine, and as the caps and headdresses of nearly every figure in the crowd are black, and the legs and boots too, as well as the umbrellas, the general effect is most striking. No mark, but without any possible doubt a fine example of the Kang-he period, 1661–1722. There are forty-five figures on this vase, and the subject, I have been told, represents the people soliciting the gods for more money to build the Low-Yan-Tow, *i.e.* the large stone bridge across the river at Foochow, which is of ancient date. Sent to me from China by Mr. Arbuthnot."

The following is the account the Zenana ladies give of this motive :—

"In the Black Dragon pool of the Ch'ien T'ang river, there lived in ancient times a fierce dragon, who had power to stir up the waves and injure passing boats. The officials were accustomed year by year to go to the spot and cast young children into the pool, hoping thus to appease the monster. This is the scene represented."

Mayers, p. 55: "In the reign of Wên How of Wei, B.C. 424, Si-mên Pao was governor of Yeh, and on taking office, learnt that what the people chiefly suffered from in his district was the practice of annually 'giving a wife in marriage to the river-god.' The ruling elders were accustomed every year to levy enormous sums from the people under this pretence, and in consort with the soothsayers, male and female, to select a well-favoured maiden, who, after a period of sacrificial orgies, was richly attired as a bride and cast into the river to meet the embraces of the god. Si-mên Pao put an end to this sinister practice, by casting the chief priestess and some of her associates into the river when the time next set apart for the ceremony came round."

No. 567. "A cylindrical white vase, with sloping shoulder and neck running up to lip, which abruptly becomes larger before forming the rim. Height, 19 inches. Commonly known as club shape. Around the neck are four bands, the upper consisting of palm leaves in various coloured enamels, resting on a

narrow scroll border of green and black; then comes a white collar, and below, a band of key design in green and black, followed by another band of joo-e heads in various colourings. Following this on the white are small dots of red and green. The shoulder is surmounted with a broad band in various colourings of large diaper design, amongst which are four white reserves with blue borders containing flowers in colours. There is a white band round the base, above which is a broad band of a fancy design in green and yellow. From this the decoration commences. The body of the vase is boldly painted with a large trunk of a tree, in aubergine and black, on which are seated two birds in brown enamel shaded with black, red on shoulders and blue wings and tails; the large sprays with leaves between the birds are entirely in red, with rocks, foliage, and flowers all in a bold design and in various coloured enamels, with a grasshopper in red on one of the stems, and butterfly and dragon-fly in mid-air. The whole decoration of this vase is carried out in a bold, striking manner, and is very effective, and the enamels are bright and in good preservation.

"This vase was sent to the owner direct from China by Mr. Arbuthnot, as a good example of the Kang-he era, 1661–1722; but it is not in his opinion of so early a date in that reign as No. 565, which probably precedes it by some few years."

No. 568. "Fancy oviform white vase. Height, 17½ inches. With somewhat similar lip to No. 565, except that it is flat at the top and nearly ¾ of an inch in width. On this is a scroll design in red. The rim shows a narrow line of white, followed by a band of aubergine and black, in a sort of honey-comb design. On the neck is lake and mountain scenery, with a sampan and fisherman—the colourings aubergine and several shades of green, with a few very small flecks of yellow on the sampan and pavilion. On the shoulder is another band of octagon and square work, entirely in dullish red. At the base a narrow rim of white, above which is a trellis-work border of red between double red lines. The body of the vase is decorated with a landscape, consisting of mountain scenery, trees, houses, and bridges. There are two mounted figures, followed by a boy carrying umbrella, and following him are three other figures. On the centre of the vase are two other figures looking at a lake scene. The prevailing colours of this vase

568. [*To face p.* 332.

569. 570. 571. 572. [*To face p.* 333.

are various greens, with a good deal of aubergine; yellow and red is most sparingly used, and so is black. Only the caps on four of the figures and a few etched strokes on the trees and rocks are of this colour, and purple is entirely absent. The white is very pure, and covered with a fine glaze. The general effect of this vase is peculiarly subdued and refined, and this has evidently been the aim of the artist. The enamels are brilliant, and all the details of the drawing most carefully carried out. It is a fine, and at the same time interesting, piece of the Kang-he era, and bears the six character-marks of that reign on the base. Sent direct to me from China by Mr. Arbuthnot.

"This represents Wang Wei escorting Yuen Jên, who is on his way to take up the seals of office."

Mayers, p. 248: "Wang Wei (A.D. 699–759), one of the foremost among the poets of the T'ang dynasty, and celebrated also as a scholar and artist." This motive probably refers to the celebrated lines by Wang Wei, "in bidding adieu to Mêng Hao-jan when the latter was seeking refuge on the mountains" (see "Chinese Literature," p. 150):—

"Dismounted, o'er wine
We had said our last say;
Then I whispered, 'Dear friend,
Tell me, whither away?'
'Alas!' he replied,
'I am sick of life's ills,
And I long for repose
On slumbering hills.
But oh, seek not to pierce
Where my footsteps may stray;
The white clouds will soothe me
For ever and ay.'"

Nos. 569, 570, 571, 572, represent four club vases, taken from an old photograph kindly sent by Mr. Winthrop, who unfortunately seems unable to supply any particulars, but they are admirable specimens of what was turned out about this period. The shortest of the four is probably over 18 inches in height.

With regard to the scenes depicted on these vases, the photograph has, unfortunately, been returned from China

with the following remark: "These, as at present photographed, cannot be recognized."

No. 573. Dish. Diameter, 14 inches; height, 2½ inches. No mark. Brown everted edge. Here the decoration consists solely of pæonies and grasses, with two birds and a number of insects surmounted by a gilt sun. The flowers are boldly drawn and effectively coloured in red, aubergine, and purple; the large bud near the middle is in gilt, those at the top in red. The rocks are in green, with a little blue enamel.

"Grass in abundance is supposed to represent the people."

No. 574. Octagon jar (cover wanting). Height, 12¾ inches. No mark. Rounded stand but unglazed base. This jar is made of thick heavy porcelain, but is pleasingly decorated. From eight green and aubergine rocks spring eight aubergine trunks, ornamented with red, blue, and yellow flowers, with green foliage. The prunus spray, as seen in the illustration, has blossoms in light green and blue. We find this pattern in blue and white. It seems akin to the old Japan connected with the name of Kakiyemon.*

No. 575. Dish, with groove stand. Diameter, 13¾ inches; height, 2½ inches. Mark, a symbol with fillets, perhaps the shell, in two blue rings. The decoration is in green and aubergine, with very little red, and represents the *ki-lin*, or some other fabulous animal, careering on the top of the waves. The sun and sky are indicated in very faint red. The under part of the body and chest of the animal are striped with red, with a little on the lower jaw. The band at the rim is in aubergine and green, three of the *mangs* being in red, the other three in aubergine. Except the hair on the tail and head, which is in an almost dull slate colour, there is no blue on this dish.

No. 576. Dish. Blue enamel; groove stand. Diameter, 13⅝ inches; height, 2⅜ inches. Mark, leaf in two blue rings. At back, eight red conventionalized lotus flowers with green foliage. The pattern is by no means uncommon, and as usual the quality varies greatly, some being much finer than others. The decoration in this instance is marked off in red, the sides being broken into four by diaper bands, between which the four seasons are represented by flowers in red, blue, yellow,

* See note 21.

573. 574. 575. [*To face p.* 334

577. [*To face p.* 335.

and aubergine, the rocks being in green, blue, and aubergine. In the centre, from a hollow green rock, spring red, blue, and yellow chrysanthemums, the stems being in aubergine; the magnolia spray in the middle has white and blue buds. The green is in two shades.

No. 577. Dish. Diameter, 15½ inches; height, 2¾ inches. No mark. The back is left quite plain. This is a very good example of pretty early famille verte with blue enamel. Marked off by black lines, the border consists of two diapers used alternately in six spaces between the reserves, and it will be noticed that one of these is an early version of the octagon and square pattern. The enamels are put on in very wide washes, giving a bold and highly decorative effect. The roof at the back is in a purple shade of aubergine, all the enamels employed being good in quality and very transparent, so that the black in which the design was sketched shows through, which is the only attempt at shading, unless it be at the folds of the ladies' skirts. The figure at the back is all in blue; that on the ground is yellow with red waistband. The ladies, both in green—the taller with yellow skirt, and red at neck, blue at wrists; the shorter has a red skirt and waistband, yellow sleeves with green cuffs.

"This is said to represent a scene of long ago, during a series of services for the release of souls from purgatory at the temple of the Water Moon, when a Buddhist priest insulted some female worshippers. They are here seen leaving, after giving him a well-deserved beating."

No. 578. Dish. Diameter, 14¼ inches; height, 2¼ inches. Brown edge. Mark, two blue rings. Here again the decoration is marked off by black circles. The green speckled work border is powdered with white prunus and red and white peach bloom in three of the spaces, and white and red asters or chrysanthemums in the other three, the reserves being marked off by yellow and green bands, and decorated alternately with lotus and peach. In the centre the colouring, with the exception of the green rocks, is chiefly in aubergine and red, with very little blue enamel. The two horses to the front are in aubergine, the one to the back in red. Yellow is used freely in the dresses and umbrella, but is of a dull shade. This is one of the cases where aubergine is largely used, and plays

a prominent part in the decoration, the effect being very pleasing.

"King Chow of the Shang dynasty was a bad, unprincipled man, and oppressed his subjects. King Woo, a former minister of his, raised troops to fight against him, and was met by two brothers, who remonstrated with him, saying, 'A minister should not raise troops to fight against a king;' but Woo, wishing to deliver the people from their oppression, persisted in his purpose, and deposed Chow. Afterwards the two brothers above mentioned were ashamed to eat the bread of King Woo, and died of starvation on the Sieng Yong mountain. The picture represents the two brothers remonstrating with King Woo."

Chow Sin was the last of the Shang, or Yin dynasty, and seems to have been deposed by Wu, the founder of the Chow dynasty, 1122 B.C. At p. 169, Mayers gives the names of the two brothers referred to, Pêh I. and Shuh Ts'i, and says they "flourished, according to legendary history, toward the close of the twelfth century B.C., in the small state of Ku Chuh" (forming part of modern Chih-li), "of which their father was prince. The prince desired to make the younger brother, Shuh Ts'i, his successor; but the latter refused to deprive the firstborn of his heritage, and on his father's death fled from the principality, after vainly endeavouring to induce his brother to accept the heirship. Pêh I., declaring he would not run counter to his father's will, also withdrew; and, leaving the throne to a third brother, retired with Shuh Ts'i to a life of obscurity. The brothers emerged from their retreat in their old age to seek an abiding-place with Ch'ang, the chief of the West; but, on reaching his domain, they found that his death had taken place, and that his son, having overthrown the dynasty of Yin, was proclaimed emperor. Deeply grieved, and refusing to change their allegiance, they declared they would not support their life on the 'grain of Chow,' and retiring into the recesses of Mount Show Yong, they subsisted for a time by gathering wild seeds. Both Confucius and Mencius extolled their steadfast purity of mind."

No. 579. Dish. Diameter, 14⅝ inches; height, 2½ inches. Mark, fungus in two blue circles. The diaper band is marked off by one Indian-ink line at edge, and double ditto inside.

578.

579. ⌜*To face p.* 336.

The eight reserves are filled with symbols, the diapers being in four patterns, those alike facing each other; in two of the designs it will be noticed the swastika has been introduced. The motive in the centre represents the Seven Worthies of the Bamboo-grove, with four attendants.

Anderson, p. 231: "The Seven Worthies of the Bamboo-grove were a famous club of learned men in the third century, whose meetings were held in a grove of bamboos. According to Thornton ('History of China,' vol. i. p. 416), these men effected much evil in China by their pernicious tenets and example. 'They disregarded and decried all laws and ceremonies, and professed a base kind of Epicureanism, pretending that human happiness consisted in a complete emancipation from all cares and distractions of life, and in unrestrained indulgence in wine.' There are few subjects more frequently represented than this by the painters of the older schools."

Mayers, p. 27: "Chuh Lin Ts'i Hien. The club of the Seven Worthies of the Bamboo-grove — an association of convivial men of letters, circa A.D. 275, who were accustomed to meet for learned discussions and jovial relaxation in a grove of bamboos." The same writer gives their names as follows: P. 51: "Hiang Siu;" no particulars. P. 78: "Ki K'ang, A.D. 223–262. A celebrated functionary and man of letters, but equally renowned as a lover of the wine-cup and a musician. He was at the same time an ardent devotee of the study of alchemy, which he practised under a willow-tree. The willow is frequently referred to, in consequence, as sacred to this pursuit. Incurring the displeasure of Sze-ma Chao, chief minister of the last sovereign of the house of Wei, he was executed as a propagator of magic arts and heretical doctrines. His coolness and contempt for death were manifest, as he walked to the place of execution, by his tuning his guitar in his last moments." This no doubt is the figure we see seated on the carpet with a lute on his knees. P. 132: "Liu Ling, A.D. 265–280. One of the renowned fraternity of poets and wine-bibbers. He in particular was wholly devoted to joviality, and is reported to have uttered the wish that he might ever be followed by a grave-digger, so that he should be interred without delay or ceremony when he should fall dead in his cups." P. 181: "Shan T'ao, 206-285. A statesman under

Liang Wu Ti, and distinguished by the patronage he extended to rising talent." As he seems to have lived to the age of eighty-one, this is probably the figure of the old gentleman being assisted to walk by one of the attendants. P. 240: "Wang Jung, third century A.D. He held office as a minister of Tsin Hwei Ti, but is reported in history as having abandoned the discharge of his duties to underlings, while he gave himself up to a life of pleasure and extravagance. He was distinguished by a commanding appearance and a piercing gaze. It is related, in illustration of the grasping covetousness which characterized him, that he kept daily tally of the income derived from the enormous estates he possessed all over the empire; and that having a rare and valuable growth of plums in his orchards, he caused the stones of all the fruit to be removed before being sent to market, lest the growth should be propagated by others." P. 290: "Yüan Hien, third century A.D. A nephew of Yüan Tsi; famous as a lover of music and wine, and as a philosopher studying content and moderation in preference to the ways of ambition." P. 291: "Yüan Tsi, A.D. 210–263. A celebrated scholar and functionary, principally renowned by his habits of eccentricity and his love of music and wine-bibbing. He professed adherence to the doctrines of Lao-tsze and Chwang-tsze, preferring the quietism they preached to the more toilsome duties of public life."

No. 580. Diameter, 14 inches; height, 2¼ inches. Mark, lotus flower in two blue rings; everted edge. The decoration is marked off by black rings, and the special feature about this dish is the green speckled work band, ornamented with white prunus blossom springing from boldly drawn aubergine trunks, relieved with red flowers and green foliage. In the central decoration the colouring is chiefly in green and aubergine, with red, blue, and yellow, but sparingly introduced.

"During the Han dynasty, Chang Ch'ang was the Mayor of Peking, and used to paint his wife's eyebrows. He is depicted here as performing the interesting task with a Chinese pencil, and is suddenly called to an audience with his Imperial master. One attendant holds the tray with the pigments, and another awaits without with lanterns, etc."

The "Chinese Biographical Dictionary," at p. 9, tells us that Chang Ch'ang died B.C. 48, a distinguished scholar and

580.

581. [*To face p.* 338.

official. He flourished under the Emperor Yüan Ti. In B.C. 61 he was promoted to be Governor of the Metropolitan District. The account reads as follows: "He made a practice of painting his wife's eyebrows; and when the emperor rallied him on the point, he replied that this was a matter of the highest importance to women."

No. 581. Dish. Diameter, 16½ inches; height, 2½ inches. Mark, shell in two blue lines. The decoration is marked off by black circles. The diaper border is roughly drawn, the patterns being in red; the eight reserves, however, are marked off by green and yellow bands, the symbols being in these colours with red fillets. As is not unusual, it will be noticed that the symbols are taken from both the eight ordinary and eight Buddhist emblems. The bottom of the dish is divided by green speckled work into four leaf-shaped and one square reserve. The former are decorated with flowers — chrysanthemums, flower spray with bee, flower with butterfly, and prunus with bird, probably representing the four seasons. In the centre is seated an elderly gentleman with a lady on his knee, while a young man is in the act of walking away.

"During the Han dynasty, when the empire was divided into three kingdoms, Liu Pei, ruler of the Shoo Kingdom, was possessed of great power, and Sun Chúan, King of Woo, wished to injure him, and with this purpose in view gave him his younger sister in marriage. Liu Pei saw through the scheme and begged his wife to save him. Afterwards, on the first day of the New Year, they, *i.e.* Liu and his wife, under a pretence of going to the river to offer sacrifice to their ancestors, escaped. The picture shows them about to depart, and the gentleman in front was a brave general of Liu's, who had accompanied him to Woo. (It should be explained that Sun Chúan got Liu to go to Woo for his wedding, and would not allow him to return to his own kingdom.)"

Mayers, at p. 133, and the "Chinese Biographical Dictionary," at p. 516, give the history of Liu Pei, who seems to have lived from A.D. 162–223, and was the founder of the minor Han dynasty.

Soft Paste.

This we know, from Père d'Entrecolles' letters, was discovered towards the end of this reign (see p. 444), and although Kang-he pieces in blue and white and the *blanc de Chine* class are to be met with, it is doubted if the true Kang-he famille verte style of decoration is to be found on soft paste. If you ask a London dealer, the reply will probably be that he cannot remember ever having seen it; but this is what Mr. Winthrop writes on the subject:—

"Among other specimens was a handsome K'hang-he cylindrical vase, with the pheasant, rocks, chrysanthemums, etc., and diapered borders, all upon a body of soft paste, with a beautiful floating glaze.

"Once upon a time I think that I made for you on the margin of a letter a tiny drawing of a teapot in the shape of a pomegranate, or a *Pêche de longévité* in *blanc de Chine*, and the paste of the vase that I have just seen appears almost identical with that of the teapot.

"A Japanese gentleman, who has been in China and Europe, and is much interested in porcelain, called my attention to sundry of these fine K'hang-he pieces, where the same hand had decorated upon the soft paste and upon the common hard paste, showing that the two pastes were made at the same epoch, and probably at the same factory. Two of these soft paste jars (potiches) with covers are marked under the foot with the double ring in blue under-glaze, while the fine soft paste cylinder jar has no mark whatever.

"In this house I have a 'K'hang-he' potiche decorated with the pheasant, etc., double ring under the bottom, where the decoration as a specimen of successful colour is very remarkable, I think. Every tint has come out at its fullest tone. In other respects it has nothing out of the common. I enclose herewith a sketch, or rather etching, of it, that I made twenty years ago, when my eyes were better (No. 818). I send it to you that you may identify a piece, decorated upon the ordinary hard Chinese paste of good quality, of which I have just had in my hand the counterpart, painted incontestibly by the same hand, with every little trick of touch, upon the soft paste with floating glaze. The two pieces must have been

582. 583. 584 [*To face p.* 341.

painted by the same person, presumably at the same place, and within no great distance of time, since, successful copyists as the Chinese are, one's touch changes in using colours, and in repeating any design."

No. 848 has a somewhat latish look, which is to be expected; but Mr. Winthrop is not likely to be mistaken, and it will at least afford us all some little amusement to be on the outlook to meet with a specimen of Kang-he famille verte on soft paste.

The writer has just found a piece! The above had been written some three months, when, after searching for more than a year, one morning the following letter was received from Mr. T. J. Larkin: "You have spoken to me once or twice about soft paste famille verte, Kang-he, and I have said I had never seen a piece. In a parcel just received from China there is a ginger jar, soft paste, crackle, famille verte, Kang-he—the first and only piece I have ever seen." Repairing to Bond Street, expecting to see a late famille verte piece, one was not a little surprised to be introduced to the jar shown in Nos. 582, 583, 584. Height, 8 inches. Mark, two blue rings, decorated in a style that we would not place later than about the middle of this reign. The jar is not made throughout of soft paste, but, like so many others, is composed of some coarser material coated with soft paste. It has all the appearance of being an early effort in soft paste, the porcelain being stained in places in a way that does not seem intentional, and the crackle very irregular; but if we are right in dating it from the middle of this reign, then soft paste was known sooner than Père d'Entrecolles would lead us to believe, and if so, why is there so little of this Kang-he soft paste to be found? This is one of those puzzles in Chinese porcelain that it is very difficult to solve. Of course, this really may be a late Kang-he piece decorated in an earlier style; but if so, the reproduction is better carried out than is usually the case. Americans have paid more attention to soft paste than we have, and naturally, as it turns up in China, it is shipped to the best market; but it seems odd that in the past so little seems to have found its way to Europe.

Famille Verte with Blue Enamel.

Nos. 585, 586. A pair of famille verte dishes. Diameter, $20\frac{3}{4}$ inches; height, $2\frac{7}{8}$ inches. Note the mark which is somewhat uncommon; it is enclosed in two blue rings. See No. 483. These beautiful pieces probably belonged originally to a set of four, representing the seasons; if so, the lotus and chrysanthemum are, unfortunately, missing. They are finished off with a gilt edge, below which the diaper band in each is the same, a yellow circle on the inside balancing the gilt at the edge. In the winter piece the stem of the prunus tree is a beautiful aubergine glaze, such as is to be found on much of the china of this period; the flowers are marked in gilt and red, so as to show up on the white ground, while the reader will notice the bamboo shoots on either side; but the pine, the other of the "three friends," seems wanting. The magpies, birds of good omen, no doubt, foretell the coming spring. On the spring dish, No. 586, the rocks are covered with grasses, while in addition to birds we have butterflies and other insects, showing the advance that has taken place in the year. Of the five pæonies, two are gilt, one blue, one red, while the top one is red near the stem and blue and neutral tint beyond—really two flowers, although in the photograph they look like one. Gilt enters largely into the composition in these handsome pieces, that rich, dull gold so much admired by collectors. The backs of these dishes are left undecorated.

"Magpies and the apricot or prunus.—In China artists draw spring, summer, autumn, and winter pictures. The spring is represented by the nightingale and the willow, the summer by the white egret and the lotus, the autumn by the crane and the fir tree, and the winter by the apricot and the magpie."

Dr. Bushell gives the following instances of how the seasons are symbolized by the Chinese in pieces illustrated in his book:—

Spring.

Pæony with magnolia.
Two ladies under a willow.
Magnolia yulan and pæony.
Mountain scene, peach trees with pink blossoms, willows.

585. [*To face p.* 342.

586. [*To face p.* 342.

Summer.

Lotus.
Boat with lotus.
Hydrangea, pinks, flags.
Pines, poplars, reeds.

Autumn.

Chrysanthemum, birds, butterflies.
Ladies gathering olives (*Olea fragrans*).
Oaks, acorns and russet leaves, chrysanthemums.
Swollen river and autumn tints.

Winter.

Plum.
Plum and early roses.
Snowstorm.

The prunus and the magpie seem not an unusual combination, for at p. 486 Mr. Hippisley speaks of a piece "decorated with plum trees of the pink and white blossom varieties, perched on which and on the ground are one hundred magpies, symbolizing 'a hundred, *i.e.* every kind of happiness,' the magpie, from its merry-sounding chatter, being termed 'the bird of happiness.'"

Why the present dynasty reverence the magpie is explained by Gutzlaff in his "History of China," vol. ii. p. 2: "As they (the Mantchoo Fathers) were not acquainted with the art of writing, the origin of the present Imperial family is involved in obscurity. According to the Chinese records, the Mantchoo empire took its rise near the Long White Mountain, to the north of Korea, where, in a genial climate, which has ever proved productive of great spirits, between the sources of three great rivers, and in the neighbourhood of a lake, near Mount Balkhori, there formerly lived three celestial maidens. One day, while bathing in the Lake Balkhori, a sacred magpie dropped on the robe of one of the three a red fruit, eating of which, she became pregnant, and bore a son, who could speak from his birth, and whose form displayed something marvellous. Demanding of the eldest of her sisters what name she should bestow upon the child, she answered: 'Heaven has sent him,

in order to restore peace among the kingdoms; therefore you must call him Aisinghioro, and give him the surname of Balkhori Yong-shon.' After his mother had been removed to the icy cave, where she died, her son entered a small boat, in which he followed the course of the river. There were at that time three chiefs engaged in mortal feuds; one of them, descending to the river for water, on perceiving the boy, greatly admired him; and his relations also going to see him, and hearing that he was born in order to put a stop to dissension, they exclaimed: 'This man is a saint, begotten of Heaven!' They therefore chose him for their prince, upon which he adopted for his kingdom the honorary title of Mantchoo. At last, after several generations had passed away, the subjects revolted, and extirpated his whole family, excepting Fan-sha-kin, a lad who fled to the desert. When closely pursued by his enemies, a magpie alighted upon him, so that his pursuers, mistaking him for the withered trunk of a tree, passed by at a distance."

Nos. 587, 588. Famille verte bowl. Diameter, 13¾ inches; height, 6¾ inches. Mark, seal (probably *Fuh*, happiness), in two blue rings. Outside, the decoration is not marked off by rings, and consists of the "three friends," the prunus, pine, and bamboo, most beautifully painted. The prunus tree springs from the ground, a magnificent old trunk in aubergine, from which sprout green twigs, with the most lovely plum blossoms, in pink, so as to show up on the white ground, while the pine branches stretch down from the top, displaying the most charming green enamel. Here, truly, we have the famille verte at its best. The reader will notice that magpies are introduced along with the prunus, as in No. 585. On the other side are two broken bamboo sprouts, with yellow-tipped leaves, showing that it is winter, a red mat fence, with red bamboo pillars and gilt tops, rocks in green and blue, with some flowers, and two large butterflies beyond, one in coloured enamels, the other in what looks like a black aubergine and gilt. Inside, the decoration is of quite a different nature; at the edge, marked off in black, there is a green speckle-work band 1⅞ inches deep, on which are thrown flowers and butterflies, chiefly in red, blue, and aubergine. The six reserves are marked off by blue and gilt bands, two contain each a red fish;

587. 588. [*To face p.* 344.

589.

[*To face p.* 345.

two rocks and flowers, a beetle in one case and a butterfly in the other; two a landscape, one with a deer, the other with a hare. The blue enamel in this band is much lighter and brighter than is usual in this class. Next to the band comes one red circle, after which the plain porcelain extends to the bottom, where, enclosed in two red circles, we have two red and gilt carp disporting themselves in green waves, with very light aubergine surfaces and foam. The landing-stage, with its red piles topped with blue dogs, is none other than the "dragons' gate," as proclaimed by the two gilt Chinese characters (see pp. 163, 195).

Famille Verte with Blue under the Glaze.

No. 589. A famille verte plate, with blue under the glaze. Diameter, 21⅞ inches; height, 2¾ inches. No mark. As usual where blue under the glaze is employed, the decoration is marked off by three rings, in the same way as in blue and white. For the rest the drawing is in black, or in the colour to be employed on that part of the surface. The wide rim of this plate, where not covered by foliage, is coated with green speckled work, on which, as it were, are thrown chrysanthemums and lotus flowers, six in shaded red, one in blue, two in salmon colour and blue, while the asters and lotus buds between are in a green-yellow and aubergine of various shades, some quite black, relieved here and there with blue or red, gilt being used throughout pretty freely, the whole forming a most beautiful floral tangle. The centre is occupied by a four-claw dragon standing on one foot, holding between its two front claws one of the many longevity characters in gilt. The body of the dragon is traced in black, and covered with green glaze, through which the black shows. The spikes on the back are in aubergine, as also the mane and claws, the belly in red, the head in a green-yellow with aubergine shading, gilt eyes with black centres; the nebulæ round are in green-yellow and red. In this plate we have the famille verte at its best, and it would be difficult to find a more beautiful specimen of this special class, for which the reign now under review was so justly celebrated. Some readers may be inclined to regret that the dragon has not five claws; but it was probably made to the order of a prince of the third or fourth rank, who, rich, with a

love for fine things, was able and willing to pay, so got just as good an article as could have been obtained by a prince of higher rank entitled to the five claws. We often find the still more humble *mang* on many very fine pieces, and it is ever as works of art, and not as emblems of rank, that ceramic productions must be judged and prized.[24] At back there are three sprays, each with two red flowers and blue foliage.

Famille Verte with Blue Enamel.

Let us now see what this period could produce in the w of famille verte dinner and dessert plates, and this we have an opportunity of doing in Nos. 590, 591.

No. 590. Diameter, $10\frac{3}{4}$ inches; height, $1\frac{3}{8}$ inch. Mark, diamond with cross, and a square in each corner. This is fitted with fillets, so no doubt is intended for one of the sacred symbols. Two blue rings. As pointed out in p. 191, marks seem to have been esteemed in bygone days as an evidence of quality, and although that belief may have been justified in many instances, such as this and No. 590, still there is no doubt this faith in marks was sadly imposed upon in the majority of cases. At the back of this plate there are four symbols in green with red fillets, viz. a pearl, a fan, a roll of paper, and the lozenge (No. 31). The decoration on the face of the plate is carried right over the whole surface up to the narrow diaper band at the edge. This border is in red with green ovals, ornamented with blue and yellow flowers. The design consists of the usual grouping of vases, jars, symbols, etc., which are coloured chiefly in blue and green with a little red, the legs of the stands being in that colour. The lute and the fungus spray are in aubergine, as also the ornamentation on the packets of books and some of the vases. The most

[24] This view is in accordance with my experience, but nevertheless it is only too true that, according to the Sumptuary Laws of China, no doubt was left upon this point, and it was only the finest specimens of decorated porcelain that were absorbed by the Imperial Palace or Household, and we do find that the indication of Imperial rank by five-clawed dragons and phœnixes (the mark of the Empress) is almost invariably connected with the richest and most superb expression of Chinese Ceramic Art, and in no sense can these specimens be confounded with the class of porcelain exported by the Dutch, English, and other companies in the seventeenth and eighteenth centuries.—T. J. L.

590. [*To face p.* 346.

pleasing and noteworthy feature, however, is the lovely spray of prunus which springs from the large blue beaker. The stalk is in aubergine, and the blossoms in light green enamel with yellow centres, the black outline showing through the glaze. A few of the flowers are in blue, to break the monotony of the one colour. It would not be easy to find anything better than this prunus spray.

No. 591. Dessert plate. Famille verte with blue enamel. Diameter, $8\frac{1}{4}$ inches; height, $1\frac{1}{2}$ inch. Mark, "Ching-hwa" (1465–1485), in two blue rings. This is a very good example of the fine quality sometimes to be met with in the so-called trade section; but, of course, with the comparatively few exceptions where pieces were made and decorated under special order, the whole manufacture of china-ware was carried on as a trade to supply the home and foreign demand for the many beautiful and useful articles into which porcelain was shaped. Why the charming plate now under consideration should be marked "Ching-hwa" it is difficult to imagine, unless it be that Chinese writers describe that period as celebrated for artistic decoration; the mark, however, as stated in p. 247, seems ever to have been a favourite one with the European trader, which circumstance probably had more to do with its selection in the present case than anything else.

The decoration on the rim is marked off by three red lines, while the flowers seem to spring from or rest on the outer one; and the reader will notice the black-beetle that is introduced at top in the border. The flowers are chiefly in red and blue, with one aubergine and one yellow in the band. Those in the centre seem to be poppies, with asters at foot. The butterfly is in green, blue, black, red, and gilt. The rocks are kept low, and are in blue and green. One yellow flower, with a blue centre, appears between the two wide leaves that spring from the ground to the reader's left hand. There is a grasshopper perched on the top leaf in another plate similar to this.

Trade Section.

Although it is usual to talk of a trade section in regard to Chinese porcelain, it would, apart from exceptional pieces evidently originally made under special order, be exceedingly

difficult to say where the same commenced or ended, a
which pieces should or should not be included. A plate, li
an individual, must be judged by inherent worth, while in t
same family, so to speak, some members are vastly superior
others. Take, for instance, No. 245. These plates must ha
been imported in considerable numbers, and appear all to
exactly alike, even to the scene in the centre; but at t
same time some are much finer than others, and the best a
now very justly received into the most exclusive societ
occupying places in the most fastidiously select private co
lections. King-te-chin was a vast trading town; the qualit
of the wares supplied all depended upon the price paid; so
is all the world over, ever has been, and ever will be. Th
trade with Europe via the Cape seems to have reached co
siderable dimensions by the middle of the reign of Kang-h
say about 1690, and was probably at its height about sevent
to a hundred years later, when it appears to have been co
ducted on much the same lines as the trade in Turkey an
Persian carpets now is. You have only to give the size an
choose the pattern, and in due course a carpet more or les
resembling what you want will be delivered to you. So it wa
with china. The tale is told of a lady who wished to match som
saucers, and, to prevent all chance of mistake, wrote on th
bottom of one, "1 doz. like this"; handing it to her merchant
About a year afterwards she received the saucers, exactl
what she wanted, but painted on the bottom of every one
and burnt in along with the other colours, was the remark
"1 doz. like this." Where it was wished to depart from th
beaten paths and obtain some special design, as in the cas
of armorial bearings, it seems to have been usual to supply
coloured drawings, the reproductions of which we now find o
much of the old china. Another story is told of a family
who, to save trouble, merely sent the design they wanted, wit
"green, red, blue," etc., written here and there where thos
colours were to be used. At the expected time the plate
arrived, an exact copy of their order, the colours merely being
indicated by the names written, as in the original sketch.

The Portuguese having been the first to trade with China
via the Cape, we might naturally expect to find a lot of old
porcelain in their hands; but the troubles which, at a late

date, befell Portugal impoverished most of the old families, and from about 1830 onwards a regular trade was done on the quiet—people not wishing it to be known that they were parting with their heirlooms. In this way a great deal of old china passed into the possession of other countries. One Dutch dealer, it is said, used to visit Lisbon annually, and bring away all he could get. Prices were then very moderate, and vases that the Portuguese gladly sold for £30 or £40, some years later brought hundreds in Bond Street.

The Dutch, being a rich nation, have retained their ceramic treasures, and, fortunately for them, their own delft derived its chief inspiration from the Chinese.

Germany seems to have drawn what she possesses chiefly through Holland, and it was probably in this way that the collection at Dresden was formed.

France naturally has coquetted between her own Sèvres and Chinese. If the reader would judge between the two, the beauties of the former can well be studied in the magnificent specimens now on view at Hertford House. Thereafter visit the Franks collection at the British Museum, or wander round the Salting collection at South Kensington. The change will be sudden, but invigorating. Instead of the studied classic forms of the past, few of which can be turned to any practical use nowadays, he will find the simple shapes that have been called into existence by the requirements of everyday life in China. Instead of the belaboured compositions of French artists in set colours, he will find the freehand drawing of the Chinese depicted in a careless profusion of colouring. It is this easy grace of the Chinese pieces that makes any European competitor, when placed alongside, look common.

At the present time England and the United States of America are the chief holders of Chinese porcelain, and the growing prices testify to the esteem in which this ware is now held in both countries; but there is every reason to fear that ere very long the Americans will have outstripped us in the race, as the finest pieces, as they come into the market, are taken for America at prices beyond the reach of most people on this side. There is a love of the quaint on the other side of the Atlantic to which Chinese art appeals with more force than, unfortunately, is always the case here, and we will awake

one day to realize the fact that we have allowed the mo beautiful things to pass into the hands of our more discernin cousins.

Famille Verte with Blue Enamel.

Going back to the dish shape, we will now take No. 59 Diameter, 10⅜ inches; height, 1⅜ inch. Everted rim Mark, seal, same as Nos. 324, 325. This piece shows ver little aubergine, the trunks of the trees being in green enamel through which the drawing in sepia shows; to break the green some of the leaves are in blue enamel. The mist, which seem to come very low down, is in red and green. The gentleman with the fan is in blue, the other figures being dressed chiefly in green, relieved with red, yellow, and blue. The fence, on of the seats, and the top of the altar are in red; but green i the chief colour, with aubergine, blue, and yellow introduced here and there.

"During the Chin dynasty there lived a celebrated scholar named Li Yi Ang, and his wife, who were ardent Taoist worshippers. They are here represented approaching a Taoist temple and being received by a priest and nun."

No. 593. Famille verte dish. Diameter, 10⅝ inches; height, 1⅜ inch. No mark. This piece shows the minute drawing and careful detail which mark the last of this family. Here we have the colouring almost entirely in thin washes of aubergine and green enamel, sparingly relieved by the old red, but of bright hue, with very little blue enamel. The fine drawing we find on this dish could not be done in thick enamels. The sky is in red and green. The motive is the same as in No. 344, so need not be referred to again. This is another instance of aubergine being very largely employed in the decoration with excellent effect. On this dish we find an artist's mark.

No. 594. Famille verte dish. Diameter, 9¼ inches; height, 1½ inch. No mark. The diaper band, marked off in black, is of an unusual pattern; it consists of waved circles in green, joined together by yellow flowers. The spaces between the circles take a diamond shape, and of necessity the pattern can be arranged in rows, one line being filled with alternate light and dark green speckle work, the other with red specks on the

592.

593.

[*To face p.* 350.

596. 594. 595. [*To face p.* 351.

white ground. The further decoration is made to run in lines the opposite way, so that the blue swastikas come on the red ground and the red swastikas on the green, the same being the case with the red and blue flowers, so that, looked at one way, the blue symbols are on the red ground and the red symbols on the green ground, the swastikas and flowers coming alternately; while, looked at the other way, the swastikas and flowers are in separate lines, and it is the colours that alternate instead of the symbols. The reserves are marked off by wide blue bands with yellow edgings, and decorated, as so often is the case in these fine pieces, by the despised *mang*, two being blue, two green. This border shows what they were capable of in the way of diapers towards the end of this reign. The central decoration consists of a charming winter scene; a small stream runs in the middle, the water being indicated by streaks of light-coloured aubergine, the rocks being in green, blue, and aubergine. The trunks of the trees are in aubergine, the pines alone being clothed with green; while the landscape is relieved by some of the foliage to the reader's right hand being outlined in red, probably to represent the maple. The pavilions are framed in aubergine and roofed with blue, the one on piles having yellow, red, and green panels introduced. A hill at the back, with a flight of ducks, completes the landscape. The sun is in gilt, the sky being slightly coloured red. The four figures are dressed—two in red, the others in aubergine and blue.

No. 595. Famille verte wine-pot. Blue enamel. Height, 7¼ inches. No mark. Oval in shape, and fluted so as to form four panels. The decoration is marked off by means of two black lines. The handle is covered with a yellow enamel, on which black rings are painted to imitate rattan (wicker) work. The base is glazed, the sides at the four grooves being carried down so as to form four feet. The spout has been replaced by a silver one. The chief panel, as seen in the photograph, is decorated with a winter landscape, the roof of the shed and the trees being in aubergine, while a red semicircle denotes the sun above some lightly drawn red clouds. The panel on the other side shows a summer landscape. The smaller panels are decorated with a red-flowering tree, probably intended for peach blossom, a bird in blue, yellow, and black being in the

back one, and a yellow and blue butterfly in the front. On the shoulder the decoration consists of red and blue pæonies and lotus flowers, with green foliage.

In No. 596 we have an example of a small conical-shaped vase. Height, 6¼ inches. No mark. Decorated by means of figures ranged round the vase, as seen in the illustration. There is a lady and warrior painted in blue enamel, green, aubergine, black, red, and a little gilt on the head-dresses. The top has been cut off. On the shoulder there is a prunus or hawthorn band, with green ground, and red flowers thrown thereon, the ice cracks being in black, which show through the green ground. The neck seems to have been decorated by black sprays on the white porcelain, such as is often to be met with in early specimens, of which this is, no doubt, a copy.

We have a better instance of this same style of decoration in No. 597, from the Bennett collection :—

"White-ground plate, 8 inches in diameter. The decoration, which is in famille verte, consists of three boldly drawn figures, representing either some dramatic scene or a messenger approaching two high personages. On each figure, depicted as hanging from their girdles, is a small square plaque in white, on which some characters are written, but I have no means near me of translating these.

"The enamels are bright and good. It is not marked; but it undoubtedly belongs to the period of the Emperor Kang-he."

No. 598. A famille verte (blue enamel) tripod incense-burner. Height, 4½ inches; diameter, 8⅝ inches. No mark. Including the stand and cover, the total height is 12 inches. When you find a piece mounted on a stand of this sort, as a general rule it is safe to take it for granted that the quality is above the average. In this case, which is also important, the stand and the porcelain seem to be coeval. The stand (as also the top, with the exception of the rim) seems to be carved out of a single piece of wood, the design being open rock-work covered with prunus, and even the bottom of the stand, inside, is decorated with a spray of that tree. The incense-burner itself is decorated in the best style of this period ; the greens and blues are both very fine, and the reds are applied in light washes. Some of the trunks of the trees are in aubergine,

597. [*To face p.* 352.

598. [*To face p.* 352.

600. 599. 601 [To face p. 252

others in green, all most carefully painted in enamel colours. On one side the eight immortals do homage to the god of longevity, who is seated on a stag. As seen in the photograph, we have the seven worthies of the bamboo-grove playing chess. The other three figures probably represent the lament of Yü Peh-ya, the third figure being the father of the lost friend who conducted the statesman musician to the grave. See No. 684.

No. 599. A famille verte (with blue enamel) ginger-jar. Height, 9¾ inches. No mark. Own dome-top decorated with symbols. The jar is, by means of green speckled work, divided into four compartments, two of which are decorated with the usual symbols, and two with flowers, pæonies in one, chrysanthemums in the other. This is a very fine piece, while good in shape. The quality of the paste is excellent, and very white in colour, over which there is a lovely glaze. The design seems to have been traced in sepia, which shows through the enamels, which consist of the usual greens, blue, aubergine, and a light shade of yellow. The reds are the iron tints common in this class. Altogether this is a very nice specimen.

No. 600. This is an instance of famille verte decoration on a *café-au-lait* ground, while the enamels employed are of fine quality. Diameter, 7¾ inches; height, 3½ inches. Mark, seal in two blue rings. The decoration consists of a pile of rocks in green and aubergine, with chrysanthemums on one side and poppies on the other, the foliage being in a most brilliant green; while on the other side there is a large butterfly in the same lovely green enamel, with aubergine body and red facings. The flowers are in red and various shades of aubergine. Inside, the decoration is poor; four groups of small red flowers, with a prunus spray, form a sort of border at the top, with two small red flowers at the bottom.

No. 601. A famille verte bowl of good quality; but there is nothing special about it beyond the fact that it seems at one time to have belonged to the Dresden collection, as seen by the No. 74 and ⚌ cut in the porcelain above the mark (see p. 250). Diameter, 7½ inches; height, 3½ inches. Mark, flower in two blue rings (see No. 462). The decoration springs from a green *joo-e* head band on a yellow ground, with red outline at top, and consists of four flower sprays. At top, inside,

there is a band somewhat similar to that outside, with a circular medallion at foot, filled with green speckled work decorated with coloured flowers.

Nos. 602, 603 illustrate famille verte plates with red and gilt corrugated flange edges. Both are very much alike in many ways, but No. 603 is much more carefully painted, and in every respect a better plate than No. 602.

No. 602. An octagon plate. Diameter, $12\frac{3}{8}$ inches; height, $1\frac{1}{2}$ inch. No mark. The centre decoration, enclosed in two red circles, consists merely of a willow-tree, with aubergine trunk and green foliage, and a peach-tree in bloom, with red and gilt blossoms; also two birds, one of which seems to be carrying off two of the peach flowers. The rim is covered with a green speckled work border, powdered with red pæonies, the four reserves being decorated alternately with butterflies and grasshoppers. At back, four pæony-sprays in red.

"Simply a picture of trees, flowers, and magpies."

No. 603. Plate. Diameter, $14\frac{3}{4}$ inches; height, 2 inches. Mark, two blue rings. Here again, as seems usual in these plates, the rim is decorated with green-speckled work, which in this case is ornamented by alternate gilt and red lotus flowers, the four reserves being occupied by symbols, or lion with ball. The only blue on both of these plates is at the sides of the reserves, and is enamel over the glaze. This border is finished off by the comb pattern, not very often met with in China pieces; and here the teeth, instead of being all of the same height, as in No. 539, are arranged one long and one short alternately. In the Japanese[25] Kushité pattern, found on the Okawaji ware, the teeth are generally longer than in the Chinese pieces. The centre decoration, enclosed in two black rings, consists of two ladies, who are probably the same as in No. 546, only minus their attendants; and we have here, in the jardinière, a dwarf fir and peach spray instead of a pæony, as in the blue and white plate. The ladies' dresses are very carefully painted, and we see here the care in detail that is wanting in earlier pieces. At the back there are four flower sprays in red and green. "The two sisters, 'Precious Pearl' and 'Green Gem,' walking in the Tai Kuang garden picking flowers."

[25] Comb-teeth.—T. J. L.

603.

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605. 604. 606. *Vo face p.* 355.

No. 604. A rectangular two-bulb vase. Height, 10 inches. No mark. This vase has been made in two pieces and joined down the middle. It is one of the Prideaux pieces (see p. 436), and, like No. 532, a very good example of what used to be made about this time for export to Europe. The decoration is marked off in red, the diaper patterns being also in this colour. The four large reserves show the pæony, lotus, chrysanthemum, and prunus. On the smaller bulb, on one side there are symbols; on another, a landscape; the third, flowers and grasshopper; the fourth, flowers and a hare. Apart from the red, the following enamels are employed: blue, green, aubergine, and yellow. These are helped by gilt at places.

Coral.

This class may be of any date, and each piece must be judged separately as to age. Some show a sort of metallic lustre or *reflet*, frequently of a blue shade, and these are the pieces most valued by collectors. This lustre is to be found chiefly on the whole-coloured pieces, of which there are no examples in this series, and is sometimes so slight that the pieces have to be wetted before it can be seen. This is why you see people wet their finger and rub the coral surface.

No. 605. A coral gourd-shaped bottle with four bulbs. Height, 12 inches. No mark; two blue rings. The arabesque scroll work of chrysanthemums, with which this piece is decorated, has evidently been traced in red, and the colour applied between the lines marking out the pattern. This seems always to have been the method followed in the earlier times, but later on, as in the case of No. 266, at least where the decoration was of a simple nature, the red seems to have been applied first and then removed probably by a pointed piece of bamboo where it was desired that the white ground should show through, and so form a white pattern on the red ground. This, of course, had to be done before the piece was fired to fix the colouring. This piece belongs to Mr. Hy. Willett.

No. 606 represents another of these coral pieces—a beaker. Height, $9\frac{3}{4}$ inches. No mark; two blue rings. Here the decoration is marked off as in the previous case, the white convolvulus arabesque showing up on the red ground; but this piece is out of the common in that in the centre the arabesque

is in aubergine on a green ground, both enamels being of fine quality.

Powdered Blue (see p. 167).

This seems to belong for the most part to the second half of this reign, and the best pieces date therefrom.

Powdered Blue with Red over the Glaze.

In No. 607 we have an excellent example of powdered blue with *rouge de fer*. A club vase. Height, 18 inches. No mark. This is one of those attractive pieces where the red carp show up on the blue ground, while the effect is further heightened by the liberal use of gilt, as in this instance, where the smaller fish and the water-plants are in gold. As is generally the case, this piece has four red fish.

Powdered Blue with Famille Verte.

In addition to the last number, we are indebted to Mr. Simons for No. 608, a powdered blue plate. Diameter, 15½ inches. Mark, similar to No. 483. Here, again, the blue surface is covered with a gilt diaper on the rim, and a gilt arabesque on the bottom. The rim is broken by eight reserves which are decorated with emblems and symbolical animals. In the centre there is a famille verte scene. This is an unusually nice plate of its kind.

No. 609. Cylindrical porcelain club vase. Height, 17½ inches. No mark. This is a lovely specimen of powdered blue, the large white reserves being filled with figures of ladies, etc., in the most brilliant famille verte enamels, the smaller medallions with landscapes and flowers, while over the body of the vase on the powdered blue there is a gilt scroll work. Compare this with No. 278, as also with Nos. 551, 569 to 572. They are all the regular Kang-he shape, which we will leave behind as we travel on. "Is simply a picture from the artist's imagination of a woman playing with a kitten."

Green Céladon.

The following three numbers belong to Mr. G. R. Davies:—

Nos. 610, 611. "A pair of camelia green altar vases or beakers, 8⅜ inches in height. They are covered all over with

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610. 612. 611. [*To face p.* 357.

613. 614. 615. [*To face p.* 357.

a brilliant glaze, under which runs an even crackle, the colour also is quite uniform and very bright. They are in fine preservation, and show little or no signs of ill-usage through scratches and rubbing, to which so many of the greens have been subjected. They were sent to me direct from China some fifteen years ago, by Mr. Burman, and are undoubtedly of the Kang-he era."

No. 612. "The centre piece, a globular vase with scalloped lip, 8 inches in height, representing a pomegranate, is almost identical in colour to the altar vases, but is covered all over with rather a smaller crackle, and has much less glaze. Whether this is intentional, or whether the glaze has worn off with age, it is difficult to say, but I am inclined to believe that it never was intended to have the same brilliant surface as the altar pieces. Kang-he era."

Blue and White with Green Enamel over the Glaze.

Nos. 613, 614, 615. A blue and white pear-shaped bottle with long neck. Height, 9½ inches. Mark, two blue rings. This is one of the pieces decorated in blue and white, along with which green enamel is introduced in very limited quantity. In this case, the palm tree, the tufts of grass, and small portions of the gentleman's dress are in green. There is also a brown twig or two.

"These represent Yang She and Yu Tso on their way to receive instruction from the celebrated scholar Ch'eng Ch'ü of the Sung dynasty. Attendants are seen carrying a banner, playing on a musical instrument, and carrying books, etc."

In the "Biographical Dictionary," Professor Giles, at p. 912, gives the following account of these scholars: "Yang Shih (A.D. 1053–1135). A native of Chiang-lo in Fuhkien. He graduated as Chin shih in 1077, but declined to take office, and enrolled himself as a disciple under Ch'êng Hao, who was then at Ying-ch'ang in Honan. On the death of the latter, he joined the still more famous brother, Ch'eng I, at Lo-yang, and remained with him until 1087, behaving towards him with the utmost deference. On one occasion, when the master had dozed off, Yang Shih would not wake him, but remained standing at the door so long that a foot (some say three feet) of snow fell in the interval, before the sleeper awaked. After that he

held several appointments as magistrate, and his administration was uniformly successful. He was an opponent of Wang Anshih, and it was through his denunciation that Wang's tablet was removed from the Confucian temple. The peace arranged with the China Tartars, in 1126, caused him to resign the important posts to which he had been appointed, and he retired into private life, and continued awhile the course of study and teaching which had always been his chief solace and enjoyment. Canonised in 1495, his tablet was placed in the Confucian temple."

Red Céladons.

No. 616. Bottle. Height, 15½ inches. Mark, Kang-he, in three columns. Ts'ang Ying-hsüan, who was at King-te-chin towards the end of this reign, is said to have given great attention to these and under the glaze reds, and this may very well be one of his pieces. The base is glazed, and the decoration consists of a five-claw dragon in midst of clouds. Like all these reds, the particular shade is difficult to describe, and seems to alter according to the light. At places it is a rich bright madder, which turns by degrees into smoke-coloured clouds. The shades are so varied, that it is difficult at any spot to fix upon the particular degree of colour. A sentence in a letter Mr. Winthrop sent from Boston, U.S.A., upon another subject, unintentionally very aptly describes these reds that came into being towards the end of this reign: "A lady here has a beautiful little collection of bottles of self-coloured reds (No. 842), ranging from 'Peach blow' to 'sang de bœuf,' about sixteen in all. They would average about 10 inches in height, and are certainly very pretty, and, I have been told, cost a great deal of money." This good lady, we see, had secured some sixteen shades of these beautiful but undescribable reds, and will, no doubt, find that she can still add to her collection. It would be much better if, instead of buying a piece of this and that, private individuals were to take up a particular class and exploit it thoroughly, the collection would be more interesting and more valuable than one of odds and ends. The lady referred to above, seemingly collects with method, and it would be well if more of us followed her example.

618. 616. 617. [*To face p.* 358.

These reds were originally the result of chance transmutation in the furnace, but, by this time, the Chinese understood the mixing of the pigments and the regulating of the furnace, so as to be able to leave but little to chance. This matter, however, has been treated under the heading "Peach bloom."

Red and Blue under the Glaze.

No. 617. Deep dish, decorated in blue and red under the glaze. Diameter, 14 inches; height, 3 inches. No mark. This dish, like No. 312, has a fluted stand, which used to be considered a sign of Ming origin, but this dish has a brown edge, and, beyond all doubt, a large number of these fluted stands were turned out during this reign. The sides are decorated with fish, crabs, prawns, shell-fish, and other such-like articles of food, on which the Chinese place a high value. Just above the carp, the reader will notice some leaf-like objects next to a prawn; these, no doubt, are intended for *béche-de-mer*, or sea-slug, which is considered a great delicacy; it is found in the tropical waters of the Indian Archipelago and Pacific, and, after having been dried, is imported into China. In the centre the decoration consists of a red carp in the act of jumping a cataract, and so winning dragonhood (see p. 163); the river is blue, but on it are prunus blossoms, in red (see p. 155), showing that it is spring time, when the fish naturally ascend the river. It is a curious thing that, although the Chinese legend refers to the sturgeon of the Yellow River, still, in ceramic art, the fish seems always to be represented as a carp. At top, a red sun rises above the river mist.

The lesson intended to be taught by this dish is probably that industry and perseverance, as shown in the carp, will bring wealth as portrayed in the border (see p. 91).

The base is glazed, and outside the dish is decorated the same as in the centre with blue water, red flowers, and four blue fish.

Green upon Blue.

This is not a usual combination, but it is to be met with as in No. 618. A dish—diameter, 14½ inches; height, 3 inches; mark, Kang-he in two blue rings, which has all the look of being one of the Imperial factory *nien-hao*. The surface of

this dish is entirely covered with a dark mazarine blue, except where the green dragons and nebulæ appear; the only white to be seen is the uncoloured edge of the dish.

Peach Bloom.

No. 619 is a flat gourd-shaped piece. Height, 16 inches. No mark. The stand is concave and unglazed. Here we have what is not uncommon—peach bloom employed along with other coloured glazes in the decoration of white porcelain. The oval-shaped stand is decorated with prunus, white (relieved with red) upon blue; on the lower bulb two bats extend their blue wings so as to meet at each side; the middle bulb is in the form of a pomegranate; while the top one represents a peach. This piece is one of a pair, perhaps originally intended to hold flower sprays, or as candlesticks, such as are used at weddings. Be this as it may, apart from being made of rather rough porcelain, they cannot be said to be particularly artistic or decorative; but all the same, in many ways they are delightfully quaint, and, in the eyes of a collector, perfectly unique as samples of peach bloom on account of the liberal manner in which the same is splashed with so called "verdigris."

Dr. Bushell describes peach bloom as "a pale red becoming pink in some parts, in others mottled with russet spots displayed upon a background of light green céladon tint," and ascribes this shade, as also the well-known *sang de bœuf*, to the inventive genius of Ts'ang Ying-hsüan, who was a director of the Government works at King-te-chin towards the end of the Kang-he period. Mr. Hippisley, referring to a particular instance which he quotes as a Yung-ching specimen, seems to consider the "dull white pink shade upon an underground of pale sea-green," merely to result from a trick of the brush. He goes on to say, "in some specimens the underground forces itself into notice in the form of splashes on the pink;" but in the majority of pieces known by this name, green does not appear at all, and we merely have the dull pink shade more or less mottled with russet spots.

In the case of No. 619 now under consideration, with the exception of a little round the seeds of the pomegranate, the green is confined to the lower bulb. On the body of the bat and upper part of the wings the red as seen at the edges

619. [*To face p.* 360.

appears to have been put on by hatching, but the colour seems to have fused in the fire, and now mixed with green entirely hides the porcelain. Where the green came from there is nothing to show. The red is of a bright pinky hue, in some lights almost claret-coloured, without russet spots, while the green is of a céladon shade. Below the bat, on what is probably intended to represent a peach (see No. 49), in the middle of a ground of bright transparent pink, there is an egg-shaped patch of dull green which also seems to have fused and run down a little semicircular groove moulded in the china, probably to give the contour of a peach ; at places the pink shows though the green. The "russet spots" are chiefly on the white porcelain, and seem to consist, when of any size, of pink rings with green centres. On the middle bulb the peach bloom is of the usual type, without green, so that we have three kinds exemplified in this one piece.

In the present instance, the brush and the fire seem to have worked together to bring about the desired effect, the colouring is far too evenly placed to be due to chance transmutation in the furnace ; but we must remember that, by the end of the reign of Kang-he, the Chinese had obtained control over most of the protean colours and could arrange for their mingling in the oven. Speaking of this transmutation, Père d'Entrecolles says, "the workmen intended to make vessels of brown-red, but a hundred pieces were entirely lost, and this which I am speaking of came out of the furnace like a kind of agate. If they would run the risk and expense of various experiments they might at length discover the art of making constantly what chance has once produced, in the same manner as they have learnt to make the shining black china, called *U-king* ; to which they were excited by such another caprice of the furnace." We see from this that, once the fire had shown what was possible, it was a mere matter of time and money to find out the secret.

The pink shade referred to here must not be confused with the rose enamel of the next two reigns. This transparent pink glaze came from copper, the rose enamel from gold.

Peach bloom, like *sang de bœuf*, is the result of the *grand feu* and belongs to the céladon class, and appears on pieces decorated under the glaze.

Mr. Winthrop writes: "Red 'au grand feu,' the red underglaze, such as the 'sang de bœuf' and those of its family, slide away until they reach the 'peach-blow,' which is only a 'sport,' and between which and the 'sang de bœuf' there is no dividing-line. A vase of mine in the island is about midway between a light 'peach-blow' and 'sang de bœuf.' But I have a larger one of the deepest 'sang de bœuf' also."

Our American cousins were the first to bring peach bloom into fashion, and it occupies in the United States much the same position as *sang de bœuf* does in France.

The blue, which, in addition to the places stated above, decorates the foliage on the pomegranate and peach, as also the sweet flag border on the neck, is of the old slate shade, valued by collectors on account of its rarity, in fact, looks more like a céladon than the ordinary blue under the glaze. This piece probably belongs to the Keen-lung period, but is taken here so as to notice this colour at what we may consider about the date of its origin; but most of the finest specimens of peach bloom belong to the two following reigns.

Ornamented with Raised Figures.

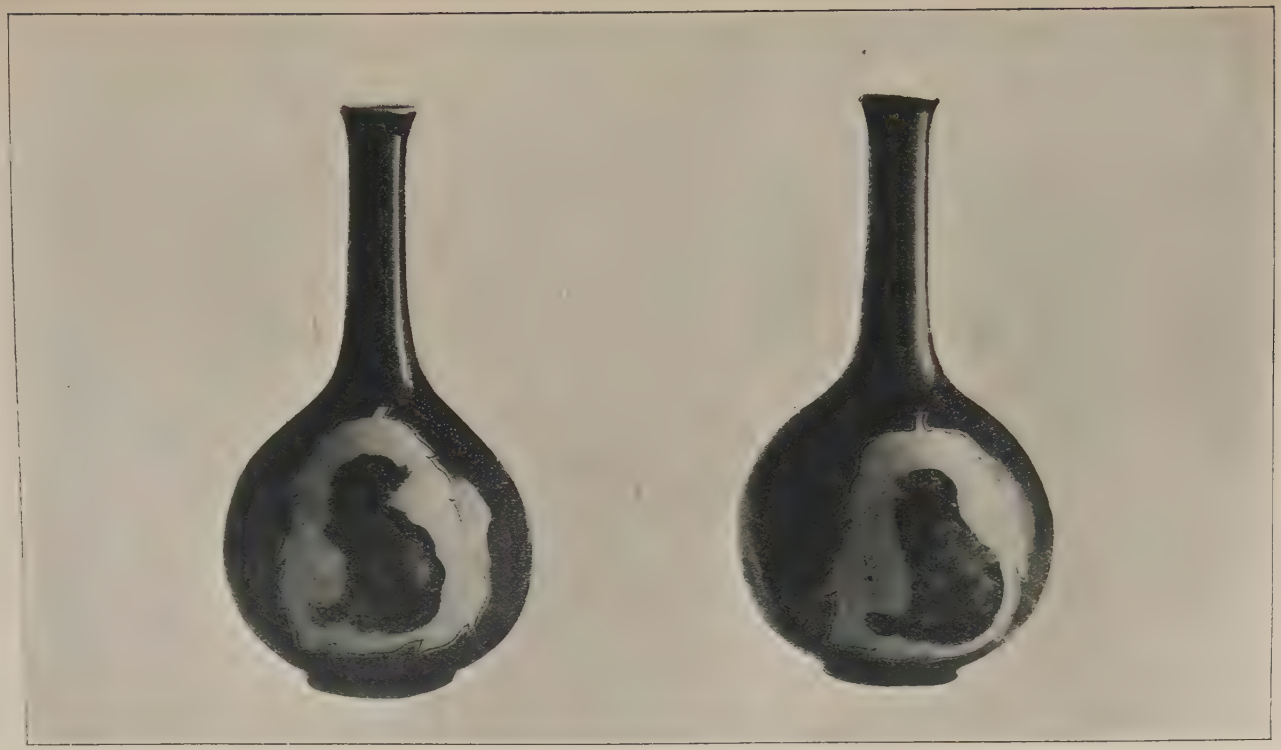
For Nos. 620, 621, we are indebted to Mr. G. R. Davies. "A pair of long-necked white bottles, $8\frac{3}{4}$ inches high. These are most elegant in form; the porcelain is very white, and of fine quality. The only decoration is a raised dragon surrounding the lower part of the neck and upper part of the body, and this is coloured in a delicate shade of peach bloom, flecked all over with green markings to represent the scales. These bottles are of very high class, and are marked at the base with the six characters of the Kang-he era. I have no recollection of ever having seen duplicates in any of the collections I have visited."

Many of the small vases made towards the end of this reign are most beautifully shaped, apparently owing to European influence, most of them being decorated in lovely "whole" colours.

Mazarine Blue and Peach Bloom.

Nos. 622, 623. Exhibited Burlington Fine Arts Club, 1891. Description, 482 and 483. "A pair of globular

620. 621. [*To face p.* 362.



622. 623. [*To face p.* 362

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bottles with long necks, 8 inches high. They are covered with a bright mazarine blue enamel, which is opaque and not like the powder blue, though the colour much resembles the more brilliant specimens of this class. There are three leaf-shaped reserves in white on each bottle surrounded by a narrow dull red line forming the leaf. In each panel is a dog in peach bloom with a good deal of verdigris marking, each dog being different. I have seen two or three bottles somewhat similar in decoration, but the blue grounds have been dull, and the dogs of a smoky dark red almost claret colour, not at all like the rich luscious colouring of the peach bloom in these, nor could the blue ground in any way compare to them. I look upon them as a very rare pair of bottles, and, though not marked, they undoubtedly belong to the Kang-he era, 1661–1722."

Famille Verte with Blue Enamel.

We are now getting to the end of this reign, when this class shows more careful painting then in the earlier specimens.

No. 624. In sending the photograph reproduced here, Mr. Winthrop wrote as follows:—

"The most brilliant piece of famille verte I know is the cylindrical vase that appears on the left. The greens are very dark and blackish, the ground of the vase being a red floral diaper, the red being merely filled in and the white the natural porcelain. Large pale green chrysanthemums break this ground at intervals; the green of transparent enamel, and the shoulder of the vase has a typical 'Ming' border of very full colours extremely carefully executed with use of some transparent enamels. It is to be noticed that the black used in decorating the panels is not flat or mat, but bossed up so as to give an intense effect. The decoration of the neck consists of depending foliage somewhat resembling oats, but really the blossoms of the bamboo. Instead of an eagle there is a crab on the other side. The two upper round panels depict crabs and shrimps respectively, and the two lower ones plants. On each of the large panels is a leaf and sort of seal in red on gilt ground, as shown in the drawing on the photograph, actual size. One of the four round panels is signed with the square mark only. I have never met with

a more brilliant piece than this. It is marked with the double ring in blue under the foot. There is something about it that seems to suggest Japanese influence, is there not?

"As for this Japanese influence, it is hard to explain it, and has been of long duration, as I have myself seen in France a large potiche unquestionably Chinese of the early part of the eighteenth century, decorated so as to precisely resemble the 'old Japan' jars of blue and red that ornament every English country house, standing in the hall or on each side of the fireplace.

"No. 624 I believe to have been decorated by a Japanese (as to its panels), and I think that were the signature investigated it would prove to be the case. The borders are done by a Chinese hand, however. I have no books on porcelain here, and I have never remembered to take off a tracing of the mark and look it up in Chaffers or elsewhere."

Unfortunately Mr. Winthrop is unable to describe the other pieces on this photograph from memory.

No. 625. A famille verte lancelle vase seems to be an unusual piece, and perhaps of rather earlier date; but it is impossible to say in what colours it is decorated. As seen in the illustration, we probably have an empress standing with a black attendant holding behind her the nine peacock feathers, symbolical of rank, but these are said not to have been used before the Ming dynasty, while the Zenana ladies give the following as the description of this vase: "This depicts the attire of the ladies of the harem of the Han dynasty."

No. 626 is evidently one of those large full-moon céladon bottles, the most of which seem to belong to the Keen-lung period, and Mr. G. R. Davies has one so marked.

No. 627 has the appearance of one of the jars decorated in green, which belong to this reign, but were also no doubt made later.

No. 628 has the look of a very nice piece, but is probably of later date, although raised figures are to be found in the productions of this reign, and in the famille verte class.

In No. 629 we have a similar piece to No. 624. This and No. 630 belong to Mr. G. R. Davies, who sends the following account of them:—

"An oviform vase, with neck gradually sloping outwards

629. [*To face p.* 364.

630. [*To face p.* 365.

at the top to form the rim or mouth. Height, 17¼ inches. There is a slight rim of white at the lip of the vase, then a fancy diaper-design border in red, then a thin line of white, followed by a scroll-design with aster flowers also in red on the neck; amidst this are two square reserves, each containing flowers, branches, and birds in purple, green, red, etc. At the top of the body of the vase is another thin white line, then a fancy diaper border in red, on which are four white reserves, surrounded by a green line, in which are shrimps and crabs in aubergine and black, with slight red shading to represent water; then another thin white line with a border of *joo-e* heads. At the base there is a fancy border between two narrow white lines. The whole of the body of the vase is covered with a scroll-design and aster flowers in red, as on the neck. Amongst this decoration on the body are eight white reserves. The two larger ones on either side contain flowers, branches, and birds; the two oval ones below, butterflies; the two upper reserves at the sides, various utensils; and the lower ones, which are in form of a pomegranate, lotus leaves and flowers, as well as prunus. The effect of this red groundwork, with white running all through it, is extremely pretty, and forms a charming background to the white reserves with their brilliant enamels. In each of the two reserves, on the neck, is a small square mark, or chop with a leaf hanging over it, both in red. It probably denotes the artist's name, or mark; but of this I am not certain. There is no mark of the reign, but it is undoubtedly a piece belonging to the Kang-he period. It was purchased by the owner in China in 1879. . . . Referring to what you say as to No. 624, I see no trace of Japanese influence in the painting of this vase."[26]

No. 630. "A large Imperial yellow dish; 15½ inches in diameter. The back is plain yellow, as also the base, and there is a narrow line of yellow running round the rim of the front of the plate, then a broad band between black lines of red decoration, consisting of floral dragons and lotus flowers, with scroll-stalks and foliage on the yellow ground, the yellow

[26] I regard this as the full fat decoration of the latter part of Kang-he, and probably the richest and most ornate of the whole series of Chinese art—not borrowing anything from Japan, as China had nothing to learn from Japan at this particular period.—T. J. L.

showing through the red decoration and producing a very rich effect. The centre of the plate is decorated in brilliant enamels of red, green, purple, aubergine, etc., with rocks, pæonies, golden pheasants, and foliage; and on the right-hand side there is a branch of hawthorn in aubergine and black, with red blossoms and green leaves, on which are perched two birds with aubergine, purple, and yellow plumage. On the upper portion of the centre there is a faint cloud in red, with the sun above. In the left-hand centre are two marks, one square, and the other oval above it; to the right of these four lines of writing, and again to the right against the top character, a half leaf.

This is without doubt a Kang-he piece (1661–1722), and owing to the colour of ground and fine enamels, it is a rarity.'

The pheasants seemingly are here intended to represent phœnix (see p. 96). The following is the account of this motive received from China:—

"This is called the picture of the two phœnixes and the pæony flowers. The phœnix is regarded as the king of birds, and the pæony as the king of flowers, and the whole scene represents one Mandarin visiting another.

"The inscription contains two stanzas from an ode to the pæony. During the T'ang dynasty, the Emperor Hüan Tsung, while looking at the flowers in his palace gardens, asked one of his ministers named Ch'en Hsin Ki, 'Who has written the best ode on the pæony in our capital?' The minister replied by quoting the two stanzas here written, and declared them the best written on the subject." Unfortunately, a translation of the poem has not been sent.

For an account of this emperor, see p. 410.

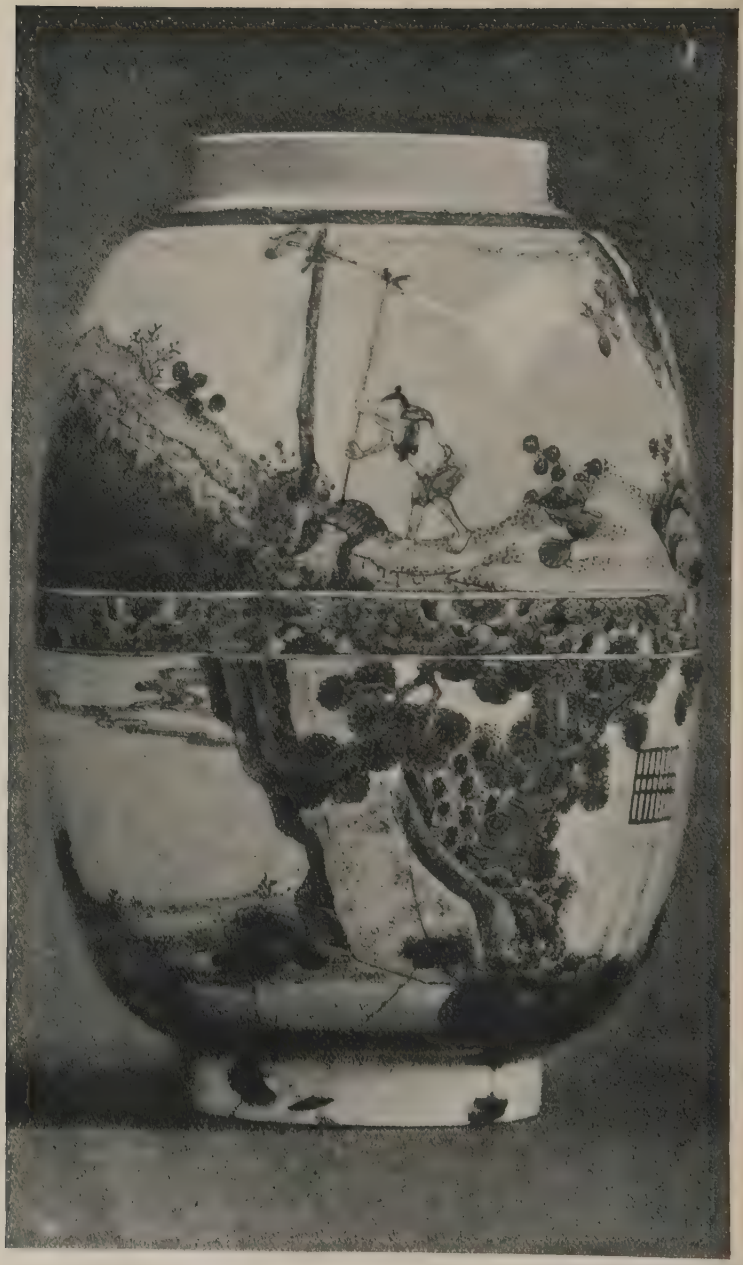
Famille Verte with Blue Enamel without Red.

This is from the Bennett collection, and is described by Mr. G. R. Davies as follows:—

No. 631. "An inverted pear-shaped Imperial ware vase, with creamy-white ground glaze; own porcelain cover. Height, 12 inches.

"It is decorated in famille verte, with phœnixes on rock, birds flying and on branches, flowers, foliage, lotus, etc. A fancy floral band on shoulder, in which are four medallions with love-birds, and a green band at base with a key pattern

631. [*To face p.* 366.



632. [*To face p.* 367.

in black. The cover is closely decorated with floral and other bands.

"The colouring of the enamels on this vase are most brilliant, but the whole effect is somewhat subdued, as no red appears in the decoration. The colouring and drawing of the stems and other parts are most artistically carried out, and are somewhat similar to the branches and trees found on the family of vases of the black hawthorn variety. Marked on the base with the six characters of the Kang-he period (1661–1722). This is a vrey fine and rare example."

Famille Verte Eggshell.

No. 632. This eggshell lampshade, height, 8 inches; no mark, was picked up by Mr. Burman in the native city of Shanghai, broken and stuck together with great brass clasps. In its original state it must have been a most beautiful specimen of Chinese art. The colour of the paste is very white, and nearly as thin as most of the plates of later date. The enamels with which it is decorated are excellent, as also the drawing. The scheme of the decoration is admirable, the piece being divided by a band of yellow speckle-work in the centre, on which are thrown red-tipped flowers with green centres among green scroll-work. As seen in the photograph, on the upper half, a labourer is busy irrigating by means of a bucket worked on a bamboo sling, while the landscape right round both top and bottom is most charming.

We find also belonging to this period eggshell bowls covered with a buff-coloured glaze, and decorated with symbols in brilliant green and other coloured enamels.

Famille Verte with Blue Enamel.

Nos. 633, 634, represent a very curious and quite exceptional piece. A pear-shaped vase with spreading mouth. Height, $9\frac{1}{4}$ inches. No mark. The shape, although not uncommon at this period, seems to indicate European influence; but the strange thing about this piece is that, with the exception of the base and inside of neck, which are glazed, it is left in biscuit, and seems to have been polished in some way, or very lightly glazed, for it is as smooth and fine as an egg. Then,

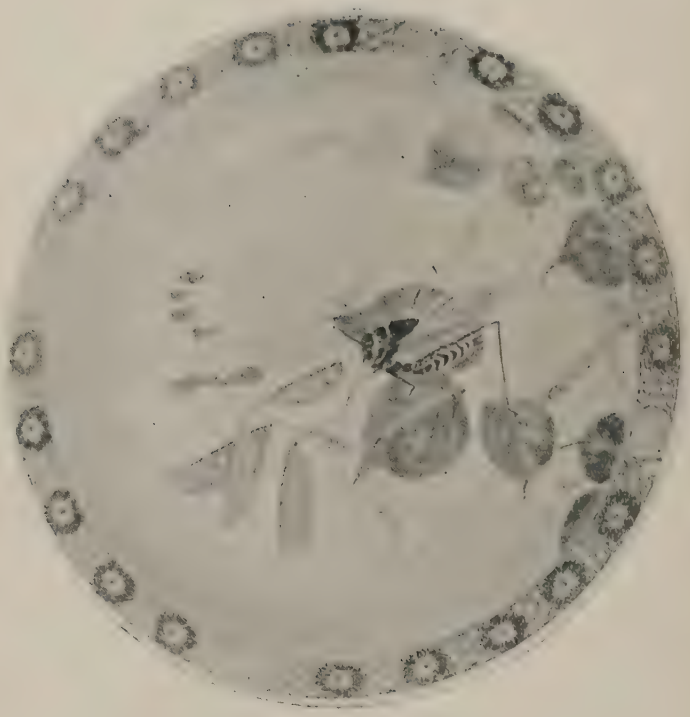
again, the decoration, instead of being in rose, as one would expect on a vase of this shape, is in old famille verte style. In Chinese porcelain there is always something cropping up that has not been met with before, and which is very difficult to understand. The decoration consists of a lady resting under a pine, with her left arm supported by a huge green pomegranate. Her basket and hoe, as also the fungus in the basket, is in aubergine, but the trunk of the tree, like the upper part of her dress, is in a reddy brown. Here, however, the colour is put on by means of hatching. Her skirt is a rich yellow, which, with the beautiful green glaze of the foliage and tippet of her costume, is the charm of the piece. The green would be difficult to beat by that on any Kang-hi piece, and the combination of the three colours gives a soft, warm, pleasing effect.

"This lady is Ch'ang Ngo, who is fabled to live in the moon, etc."

Ch'ang-ngo. "The lady, wife of How Yi, who is fabled to have stolen from her husband the drug of immortality, which had been given to him by Si Wang Mu, and to have taken flight with the precious booty, with which she sought refuge in the moon. Here she became changed into the Ch'an-ch'u, or frog, whose outline is traced by the Chinese on the moon's surface. The legend is found in the works of Hwai Nan Tsze and Chang Hêng, but the ingenuity of commentators has been expended fruitlessly in the attempt to explain its origin" (Mayers, p. 30).

In the illustrated catalogue of early Ming pieces, translated by Dr. Bushell, we find mention made of bottle-shaped vases "esteemed for holding mutan and other pæonies, and for different kinds of orchids, and have small mouths, so that the warm water with which they are filled may not give out vapour of bad odour." Vases seems to have been made of particular shapes for particular flowers; while we read of vases with several mouths "for holding several flowers, so as to allow of a variety on a small table."

This piece was probably intended as an imitation of the Ching-hwa painting in enamels on biscuit, the art of painting in colours over the glaze not then being known, but, as mentioned in No. 748, the ground is said to have been "pure white."



635. [*To face p.* 369.

636. 637.

Kang-he Birthday Plates.

We now come to a most interesting piece from the Bennett collection, viz. one of the celebrated plates said to have been made to commemorate the sixtieth birthday of Kang-he. Decorated in the most perfect taste, the colouring is in subdued shades, and they do not seem to show any trace of rose. The borders in a bright red bistre seem alike in all, but the designs in the centre vary. In the present instance we have the pea, while on others we find the persimmon, the peach tree and bird, lotus and ducks, orange or citron and bird, peacock and flowering tree. Apart from their beauty, these plates are of special interest, and perhaps by rights, should come earlier in this series.

No. 635. "A white-ground plate, 10 inches in diameter, surrounded by a coral-red fancy border, in which are four medallions. In these four characters originally existed, signifying that the plate was made for presentation to the Emperor Kang-he on his sixtieth birthday. For some reason the characters in the medallions have been rubbed out. The decoration of the plate consists of a large grasshopper, in sepia of various shades, resting on the green stems and foliage of peas, which show the open pods with the seeds in them.

"Marked on the base with the six characters of the Kang-he era (1661–1722) in double blue rings, to which period it undoubtedly belongs. These Kang-he birthday plates, as they are ordinarily called, are extremely uncommon, and are invariably painted with great delicacy and care, and the writer has only to his knowledge seen four of them, three of which are in this collection, but since writing the above he learns that there are four more in the Grandidier collection in Paris." On these the characters are intact, and mean "longevity without limit."

Famille Verte with Blue Enamel.

Nos. 636, 637, 638, 639, represent a pair of bowls made of very fine white porcelain, decorated in enamels of subdued colour but great transparency. Diameter, 8⅝ inches; height, 3 inches. No mark. Except for the famille verte band at the rim inside, which has all the look of this period, one would

be inclined to ascribe them to a later date, but they appear to be of interest as showing the change that had taken place in the famille verte style of decoration even before the Yung-ching period. Disporting themselves among water-plants of various colours are four fish, viz. one in green, fins and tail in a darker shade lined in black; a goldfish in red, lined in a darker shade; a sturgeon (?) in a beautiful dark-brown aubergine, which takes a lighter shade on the head, tail, and fins, the belly being yellow; a carp in indigo blue, with green tail and fins. These four fish are very charming, and the whole scheme of decoration is most pleasing. In this country bowls are objected to as awkward things to display; but being in everyday use in China, we often find on them examples of the best workmanship and colouring, no doubt specially ordered by wealthy Chinese anxious when entertaining their friends to set everything of the best before them. M. Grandidier seems to appreciate bowls, and has a wonderful collection of them.

On these bowls we have no trace of rose, but at the same time we have evidence that the grand old famille verte was yielding to the call for a higher technique, the outcome of which we have in the exquisite miniature style of decoration, with and without rose tints, that emanated from King-te-chin during the next thirty years or so.

We cannot do better than wind up this famille verte class with Mr. G. R. Davies' celebrated black vase, which is clearly about the last of the race. He describes it as follows:—

Nos. 640, 641. "Exhibited Burlington Fine Arts Club, 1896; description, No. 386. An oviform vase, almost identical in form to No. 629. Height, 17¼ inches. There is a narrow white rim at lip, followed by a key-pattern border in black on green ground, then a thin line of aubergine, followed by another border of curl work in black on green, with slight scalloped border of aubergine. The neck of the vase is covered with a black enamel, over which runs a flowing floral design in green, to which are attached apparently single blossoms of the prunus in red, purple, aubergine, and yellow, with occasional leaves in several greens. Here, again, is the same border reversed of curl work on green with the scalloped border of aubergine, as it were to finish off the painting of the

640. 641. [*To face p.* 370.

neck. On each side of the neck is a fancy leaf-shaped panel—one containing a lake scene with boat and fisherman, and the other a mountainous landscape; both these are depicted in brilliant enamels of black, purple, yellow, and aubergine, and various shades of green. Below the last-mentioned band comes another between double lines of aubergine, consisting of fine speckle work in black on a pale green ground, chrysanthemums in various colours, with slight tracing of stalks in black, and green leaves. Below this, on the shoulder, is a broader band of black fishroe showing through on olive-coloured enamel, over which runs the same green scroll ground with coloured flowers, and in this band there are four white reserves surrounded by narrow lines of yellow and black. The reserves contain fish in red and gold amongst seaweed. There is yet even another border, or, I may say, two very narrow ones—the first of black enamel with green tracery and small coloured flowers, and the second of small *joo-e* heads in purple, green, and aubergine, fringed with narrow yellow line. Then comes the body of the vase covered with the black enamel, green tracery, and coloured flowers, as on the neck. On each face of the vase is a large white reserve, with border of yellow and black—one containing the drawing of a prunus tree in aubergine and black, with flowers in red and gold on a pale green ground, a few bamboo leaves, and bird with yellow, purple, and aubergine plumage sitting on stem; the other containing pæonies, rocks, and other flowers, with crested bird on trunk in yellow, red, purple, and aubergine. At each side there are two reserves in white, the upper ones surrounded by yellow and black lines. They contain insects and flowers; the lower leaf-shaped panels having cocks and insects. Below the body is a sort of fancy border in yellow, red, aubergine, and black, on a pale green ground.

"The enamels used in the decoration of this vase are brilliant in the extreme, the drawing both in the panels and the groundwork is most artistically carried out, and the porcelain itself is of the finest quality. It may be egotistical to say so, but I have no recollection of ever having seen a piece to equal it in refinement and brilliancy in any of the collections of America or England. It has no mark, but is pronounced by experts to belong to the latter part of the

Kang-he era (1661–1722). It was purchased by the owner in China in 1879."

Compare this with No. 651.

Blue and White with other colours under the Glaze.

No. 642. A beaker of rather fine porcelain and workmanship. Height, 17¾ inches. No mark. Blue and white, with peach bloom. The decoration consists of pine-trees, with the eight famous steeds, half the number being on the top, and the other half on the lower part of the beaker. One point which recommends these pieces to the collector is the brilliancy of the blue, which, let alone other considerations, would seem to establish their right to belong to the Kang-he period. There is a similar beaker to this in the Franks collection at the British Museum. Some of the horses are in blue, the others in a sort of peach bloom, while the trunk of the pine is in a dull red. The painting has much the look of being by the same artist as Nos. 233, 234, and the colour on the trunk of the pine is also put on by means of hatching.

Céladon with Blue and White and Peach Bloom.

No. 643. A beaker—height, 18 inches. Mark, two blue rings. Covered with a fine light-coloured céladon glaze, the four circular reserves are ornamented with phœnix in blue and white, and peach bloom, while the four dragons are slightly embossed, and decorated with the same colours. The symbols are in blue, and slightly raised above the surface. This piece probably celebrates some wedding, the dragon representing the bridegroom, and the phœnix the bride.

Rose.

Although we always talk of rose, the red from gold, as belonging to the Yung-ching and Keen-lung periods, still there is every reason to believe that its discovery was made at the end of the reign of Kang-he, and the bowls shown in Nos. 644, 645 are of interest as seeming to confirm this. Diameter, 8 inches; height, 3½ inches. Mark, Kang-he in two blue rings. Dr. Bushell, at p. 25, tells us: "Chinese attach little value to marks except on pieces from Imperial factory;" and in this case the reader will notice that the

643. 642. [*To face p.* 372.

644. 645. [*To face p.* 372.

647. [*To face p.* 373.

mark is in the well-made characters we find on those pieces, while the paste and green enamel all seem to point to the genuineness of the mark. Here, outside, as in the case of Nos. 360, 361, the glaze is peculiar, in this instance showing a very slight pink "reflet" when held in certain angles to the light. The decoration consists of the prunus, pæony, lotus, and chrysanthemum springing from the base. Some of the flowers are in iron red, but the larger are in opaque pink and white enamels just as we find them in the following reigns. The design is sketched in sepia, which shows through the green enamel. The trunk of the prunus is in a sort of aubergine, which reflects a metallic lustre in certain lights.

Inside, the only decoration is two rose peaches, with a small iron-red bat among a patch of green foliage, the whole forming a sort of circle about two inches in diameter at the bottom.

There is no sign of re-decoration about these bowls, while the mark, being in blue under the glaze, cannot have been added at a later date. Of course, these bowls may have been in stock at the Imperial factory when Kang-he died, and been decorated in the next reign, but even that would seem to place the introduction of rose in the Kang-he period, as it is not likely that they would be left long undecorated at the factory.

Eggshell.

No. 646. Bowl of very white eggshell porcelain, fitted with a metal rim. Diameter, 9 inches; height, 3 inches. No mark. Decorated inside with a slightly raised pattern moulded in the paste, the subject being a phœnix amidst a scroll-work of fungus. In No. 647 the decoration is engraved, while in this it is raised.

Why bowls like this one seem often to be fitted with a metal rim, and those like No. 647 not, it is difficult to say; but it may be that these are the earlier of the two kinds, and were considered too delicate to go unprotected.

No. 647. A bowl of fine creamy-coloured eggshell porcelain. Diameter, $7\frac{3}{4}$ inches; height, $2\frac{3}{4}$ inches. No mark. To look at, this appears to be a piece of plain porcelain, but when held up to the light is found to be engraved under the glaze with

a most beautifully executed lotus scroll, along with the eight Buddhist symbols. Certainly it is a wonderful piece of art that one would not ascribe to an earlier period than the end of the reign of Kang-he.

These bowls both belong to the "blanc de Chine" class, and the former to what is known as the Corean section thereof (see No. 203).

Kakiyemon.

In comparing the Chinese porcelains and their decoration with those of Japan, some people, among whom, seemingly, the late Mr. Monkhouse must be numbered (see pp. 42, 119 of his book), are of opinion that at one time during the middle of the seventeenth century the Japanese were ahead of the Chinese. The Japanese themselves, however, although justly proud of their glazed pottery, which no doubt is superior to that of China, lay no claim to pre-eminence at any time in porcelain. The idea above referred to probably arises from according a too early date to the best specimens of what is called by the French "*première qualité coloriée du Japon*," and of which Mr. Winthrop gives the following description :—

"In the seventeenth century there was imported into Europe from the East a porcelain of a remarkably mat-white body decorated with enamel colours very limited in number, but sufficiently brilliant to produce a fine effect. These were never under the glaze, blue, where used, being a thick opaque mass, and associated with a fine iron red, yellow, black, and green. Specimens of this ware are frequently found in the shape of hexagonal vases with covers (from the form of which the well-known 'old Worcester hexagons' and others were doubtless taken); and their panels seem to have been very commonly decorated with the prunus blossoms growing upon stems, sometimes with and sometimes without 'exotic birds.' The shoulders of such vases are generally treated with a close meander of conventional scrolls, broken occasionally by an iron-red flower, the scrolls being in green enamel.

"'Jacquemart' committed the blunder of classing these porcelains as 'Corean' (the Coreans have never manufactured porcelain), and various authors have copied his words. In these

days it is pretty well understood that they were the first porcelains of Japan brought into Europe, that they were made at Arita, in the province of Hizen, and were the product of a manufacturer named 'Kakayemon.'

"That these wares had once a great *renommée* is proved by the fact that they were imitated at every manufactory far and wide—at Dresden, and other German works; at St. Cloud, where every specimen seems to copy this early Japanese ware; and at Chelsea, Bow, and Worcester.

"In the collection of Sir Augustus Franks in the British Museum, there are several examples, and now and then specimens of it crop up in sales. Its characteristics are the reverse of the later Hizen porcelains, being especially remarkable for a neat execution of the decoration, which is thrown up by the pure mat and slightly creamy-tinted paste. And yet the later Hizen porcelains often reproduce many of the motives of the ornament of these.

"I especially admire this old Japan ware, but have been favoured with few opportunities of studying it. Thirty years ago I was offered a perfect pair of such vases as I have sketched upon the last page (No. 841), by Mr. Davis, of Bond Street, but I knew so little of them that I was not inclined to purchase. A few years later, the same pair turned up in a sale at which I was not present, and sold for £16 or £18, which I heard that a broker declared was 'quite enough'; and not long after, I bought at a country sale the vase which I have here tried to suggest, No. 841.

"Mr. Nightingale, of Wilton (a gentleman now dead), who took great interest in porcelain, knew nothing of this old Japan, but from Sir Augustus Franks I received the little information that I possess, and I am very wishful to add to it.

"In some drawer or cupboard in this house I have a fluted saucer with Vandyked edge, painted with a scene where a tiger struggles to release himself from a trap, in an angle of a 'banded hedge' (see No. 843) where grows a palm tree. The saucer has a 'spur mark,' and is, doubtless, a piece of the same old Japanese, but appears of a finer quality of porcelain, has some touches of gilding, I think, and is very brilliant altogether. I have also a Bow cup and saucer copied from one of these Japanese specimens, called in a memorandum of the Bow

works, 'cup and saucer, lady pattern,' the shape being octagon.

"Upon my vase there is what was intended for the 'sacred bird' rather than a peacock seated upon a tree on each panel, the tree in two cases being the prunus, in two a pine, and in two a bamboo. In each case, the trunk is of a solid blue enamel, outlined with black, the attitude of the bird in each slightly changed, but always with green neck and back, yellow breast, and iron-red tail. 'Du Sartel,' in his fine work illustrated with colour printing, depicts two vases very similar to mine, one having figures on its panels, and the other with prunus panels, alternating with panels of green meanders on an iron-red ground, the shoulder of the vase being precisely like mine.

"'Jacquemart' depicts a *round* vase of similar outline, the decoration carried all round; and an American author, one Mr. Prime, in an article upon Chinese porcelain, gives a plate representing a vase shaped precisely like my hexagon, decorated (in blue and white) with the tiger apparently getting into a scrape with the palm tree, trap, and 'banded hedge' (No. 843). By the French, you may remember, this 'banded hedge' was early mistaken for a wheat-sheaf, and the pattern or 'motive' has ever been called by them the decoration 'à gerbe.'"

In "Japanese Pottery" (at p. 86), Sir Wollaston Franks says: "A native of Imary, in the same province (Hizen), named Higashi-shima Tokuzayemon, had learned from a Chinaman who visited Nagasaki, the method of painting with vitreous colours upon the glaze, and with the assistance of another potter named Gosu Gombei, he succeeded, after various experiments, lasting over many years. In the second year of Sho-ho (A.D. 1645) was commenced the export of pieces ornamented with coloured enamels, in gold and silver, etc.; in the first place to a Chinaman named Hachikan. Business was then opened with the Dutch market. The kind of decoration employed at this factory has become its peculiar monopoly, and has been made especially for the foreign market, and is evidently what is known in Europe as 'old Japan.'"

Japanese friends tell the writer this account is virtually

correct, but that Tokuzayemon is not the same person as the Kakiyemon or Kakayemon referred to by Mr. Winthrop; that later on the two worked together, the latter being the artist whose work is so celebrated through having been copied all over Europe. The Japanese say that although he never lost his individuality of style, at the same time he no doubt followed Chinese models, and that as the Chinese improved he advanced, his early work being very inferior to his latter productions. He is generally supposed to have lived from about 1610 to about 1690, and painted up pretty well to the last, some few very fine specimens of his late style are said to exist, signed "Kaki."

Many may prefer the soft-looking paste of the old Japan to the harder and more vitreous porcelain of the Chinese, but if during any range of years, a comparison is made either as to the enamels employed or the skill with which they are applied to the porcelain, it will probably be found that most will decide in favour of the Chinese, as do the Japanese themselves.

Kakiyemon, like many other Chinese and Japanese artists, followed what is known in Japan as the *Kinranté* style, from their decorations resembling that of brocades, and Kakiyemon's flowers and birds all look very much as if they had been cut out of a bit of silk brocade. This he probably got originally from the Chinese, but when we now come across a piece of Chinese porcelain so decorated we at once say it is in the Kakiyemon style.

"Yemon" seems to be a very common name in Japan, and many potters appear to have been known by it. Mr. Audsley ("Keramic Art of Japan," p. 115) was told that one Tominura Kanyemon had to commit *Hara Kari* for dealing with the Dutch in contravention of the then existing law, but this was not our friend Kakiyemon.

No. 648. An octagon bowl. Diameter, $8\frac{3}{4}$ inches; height, $4\frac{3}{4}$ inches. No mark. Is said to be one of Kakiyemon's earliest pieces. It is painted in light-coloured blues and greens with red flowers.

No. 649. An octagon plate. Diameter, $14\frac{1}{4}$ inches; height, 2 inches. Mark, "Kaki" in green. This is said to be one of his latest. The back of this beautiful plate is as carefully

decorated as the front, with sprays of flowers finely painted in bright enamels. The border on the rim, as seen in the photograph, is a sort of salmon-colour with white arabesque work, relieved by slightly tinted foliage. The four birds are in red, and the flowers in various colours. The dragon in the centre forms a circle.

No. 650 represents a Chinese plate. Diameter, 13¾ inches; height, 2 inches. No mark, and is decorated in what is known as the Kakiyemon style. It probably belongs to about the Yung-ching period. The key pattern bands on the rim are in blue under the glaze, the rest of the decoration being in gilt and red. In the centre the decoration is in blue and green enamels with aubergine, red, and gilt.

With regard to Nos. 648 to 650, Mr. Winthrop writes as follows: "The little octagon bowl appears a charming specimen, in the real Kakayemon taste, while the whole decoration of the octagon plate is Chinese, unless, perhaps, the four sprays. It may be a matter of opinion as to the superiority of the later work of this artist. The design of the little bowl is individual, while that of the octagon plate is literally copied from Chinese work, all except the sprays of conventional flowers that recall the designs of Kakayemon, such as we know them. The photograph is most interesting."

The redecoration on the bottles, Nos. 421, 422, is considered by Japanese to be the work of Kakiyemon, but if he died before 1690 it is difficult to believe that this can be the case, as the bottles themselves would seem to belong to the last half of the reign of Kang-he. Unless the Japanese place his death at too early a date, it is equally unlikely that he ever painted the plate No. 649, the mark on which, unfortunately, does not carry conviction, and we are forced to the conclusion that we must look upon the name Kakiyemon as that, not so much of an individual as of a school whose work was contemporaneous with that carried on in China during the Kang-he and Yung-ching periods.

YUNG-CHING, 1723–1736.

This short period, wedged in between the sixty-one years' reign of his father Kang-he and the sixty years' reign of his son Keen-lung, is a most interesting one in the ceramic art of China. It is difficult to account for the changes we shall have to note, solely on the grounds that the rose colour from gold was discovered about this time, and the true explanation is, no doubt, to be found in the skill and energy of Hien Hsi-yao, who in 1727 was entrusted with the management of the Imperial works, and that of his assistant Tang-ing. Chinese writers give both these officials credit for great practical knowledge, and say that they commanded the services of the most able artists. Yung-ching himself appears to have taken the greatest interest in all that went on at King-te-chin, and did not fail to express his gratification at every fresh discovery, while he seems ever to have been ready to bestow praise upon, and express his admiration of, the fresh works of art as they arrived at the palace. In technique, the products of this period are, no doubt, superior to anything of the past, the drawing is more correct, and the colouring carefully blended. It is true the blue and white of this reign is vastly inferior to that of the last, and it is possible some may prefer the less finished style of the former reign, looking back with regret to the magnificent famille verte pieces we have left behind, but all must own that a higher standard was aimed at during this period and the early part of the next. In some of the smaller pieces the fineness of the porcelain, the beauty of the colouring, and the skill of the workmanship is beyond all dispute. As a rule, the decoration is never overdone, and in the case of plates, dishes, etc., the idea would seem to have been that the porcelain was so beautiful in itself that it should not be lost sight of. This, of course, does not apply to the pieces covered with coloured glazes, for in these they excelled as in everything else; but even in these it is generally arranged that the white porcelain can be seen somewhere. During this period the porcelain was not looked upon as a mere conveyance for the decoration, but as a thing to be admired in itself. Both are accorded their due share in the

general scheme, and the result is excellent. These Yung-ching wares have only to be known to be appreciated; if they have been somewhat overlooked in the past, their day is, nevertheless, sure to come, and ere long the really fine famille rose will probably be the most valued of all descriptions.

Black with Coloured Arabesque.

No. 651. A conical vase, with spreading base and narrow short neck. Height, 12 inches. No mark. Two lion-head handles in biscuit, the mouths being looped up and bored for the insertion of rings. As seen at the base, this piece is made of fine white porcelain, and the reader will notice the raised rings which are left white, forming three bands cutting the surface into four compartments. The two lower bands are decorated with the key pattern, and the upper one, just below the neck, with one row of curl work, all traced in black, and covered with a blue transparent glaze through which the black tracing shows. The whole scheme of colouring is most subdued and pleasing to the eye, the two lower compartments, being covered with black, are relieved by the most delicate arabesque work in very faint green, with the flowers in white, pale yellow, and aubergine. At bottom they are probably intended for peonies, above for the lotus, with a green "mang" on one side, and an aubergine "mang" on the other. In the third compartment, on the shoulder of the vase, the surface is covered with black fish-roe diaper work showing through a thin coating of greenish-yellow enamel, almost olive colour, on which appear white and aubergine flowers with green foliage, the black tracing showing through the thin enamels being the chief idea in the design. The neck is black, with the usual leaf pattern in dull yellow, the veining here also being in black. The arrangement of the decoration could not well be better, there is diversity in the pattern as in the colouring, but all blend admirably, and this vase is an excellent example of the careful technique and subdued colouring for which the Yung-ching period is so celebrated.

This piece in several ways resembles Mr. Geo. R. Davies' celebrated black vase, Nos. 640, 641, and clearly belongs to about the same date. Both are decorated with arabesque work in green on black, the shoulders of each being covered

651. [To face p. 380.

with olive enamel, while the raised rings of white porcelain appear on each. This may really be a late Kang-he piece.

Blue and White with Coloured Enamels.

We now come to a typical Yung-ching piece; the porcelain and everything about it is excellent. Showing the most careful manipulation, in every respect it is a beautiful example of the skill with which they blended blue under the glaze with other colours over the glaze. It also exhibits one of the leading characteristics of this period, in that the decoration at the back is in every respect the same as on the front, as shown in the illustration.

Nos. 652, 653. Dish. Diameter, 10½ inches; height, 2 inches. Mark, "Yung-ching," in two blue rings. Inside there are two blue circles at the edge, the sides being left perfectly plain, then two more blue circles which contain a lovely scroll-work in blue, the small leaves on which are filled in with green enamel through which the blue tracing shows, as in the case of the verte of this period. The flowers are drawn and shaded in red, the middle part being in blue with a yellow centre speckled with red, with seven green points traced in blue. Outside (see No. 652) this decoration covers the whole of the rise, it requiring eight flowers to do so. Inside the centre is decorated and the margin left plain; outside the process is reversed, the centre being left plain and the margin decorated. The date-mark in the middle is as carefully written as the rest of the decoration is painted. Mr. Hippisley, at p. 425, says, "Under the earlier emperors of the present dynasty, though the decoration was marked by greater wealth of detail and by far greater artistic skill than at any previous time, it remained in essential character the same. On Chien-lung porcelain, however, it exhibits a decided tendency towards the styles of Western decoration, showing in some cases a close resemblance to the foliate ornamentation which plays so important a part in the illumination of mediæval missals, in others to the designs which are usually considered Persian or arabesque in their origin." We may take this as being true of the Yung-ching period also, for the reader will have no difficulty in seeing in the decoration of this dish the resemblance to the painting on parchment as

practised in Europe, and, while we have Mr. Hippisley's remarks on the subject before us, it will be well to glance back at No. 651, which is a beautiful example of the arabesque style of decoration.

White with Peach-bloom and Blue.

Nos. 654, 655. With regard to these very fine specimens, Mr. Geo. R. Davies, to whom they belong, writes as follows: "Exhibited Burlington Fine Arts Club, 1896, as Nos. 475 and 476. A pair of oviform bottles, 7 inches high, of a very pale céladon wash. The beautiful delicate shape of these bottles much resembles that of the amphoras, which almost entirely exist in the Peach-bloom and Clair de Lune porcelains, and, as they rank as the two highest grades of colouring amongst the self colours, great attention was paid to elegance of design as well as colouring, and the same applies here. The decoration on these bottles consists of the eight trigrams known as the Pa Kwa in greyish blue. Sir Augustus Frank describes them in this way: 'They consist of combinations of broken and entire lines, each differently placed. The entire lines represent the male, strong or celestial, element in nature, and the broken the female, weak and terrestrial.' Below the Pa Kwa are four representations of the mystical device, the Yang and the Yin, the male and female elements of nature, in two shades of blue. Around the foot of these vases are waves in a darkish red, with occasional flecks of green which look like verdigris, as in some of the Peach-blooms. They are marked in blue on the base with the six characters of the Yung-ching period (1723–1736). I have never seen duplicates, unless my memory deceives me, in any of the collections I have visited."

Black and Coral with other Colours.

No. 656. "An Imperial ware, black ground, globular bottle, 12½ inches high, belonging to the Bennett collection. The decoration consists of a five-clawed dragon in pursuit of the crystal ball, with clouds round the neck and body, and round the base rocks and waves, all of which are embossed or raised on the surface of the vase. The colouring of the dragon is in coral red, the vertebræ being marked by a line

654. 655. [*To face p.* 382.

656. [*To face p.* 382.

657. [*To face p.* 383.

658. [*To face p.* 383.

running along it in gilt, and the scales, by white edges. The ball is in gilt, out of which runs a flame in coral red. The clouds are white, slightly etched with black. The waves and clouds round the base of the vase, and running up from the base on to the body, are in various shades of green, aubergine, and purple etched with black. It is marked with the six characters of the Yung-ching period (1723–1736) in a double circle of blue. This is an exceptionally rare specimen of that epoch, and the effect of the whole decoration is exceedingly bold."

Famille Rose.

No. 657 is another of Mr. Geo. R. Davies' pieces, of which he kindly sends the following description: "Large globular bottle, 20½ inches high by 16 inches diameter, covered with a very delicate céladon wash or glaze. The subject is a group of six of the Immortals supported on dragons, fish, crabs, etc., among waves, one of whom has just shot a small figure of himself into the air, representing his own spirit, from a yellow vase held in his hand. Further round the body of the bottle are the other two Immortals supported in the waves on the back of a dragon, and again, further on, rocky mountain scenery, fir tree, and other foliage. On the upper part of the body is Si Wang Mu, a fabulous being of the female sex, and her two attendants floating amongst clouds. On the neck are two male figures, evidently personages of rank or importance; one of them has a child in his arms, who is stretching out his hand towards a basket of, apparently, peaches which are being offered by Cheon-lao, the god of longevity, and there are two other children playing by their side. There are also fir trees, rocks, clouds, etc., on the other side of the neck. The enamels on this vase, consisting of green, yellow, pink, blue, etc., are extremely brilliant, and the painting most carefully carried out in all its details. The waves are portrayed by a deeper sea-green céladon enamel. It was sent to me direct by a friend, Mr. Arbuthnot, from China, and it was pronounced by experts there to be a specimen of the highest class porcelain and enamelling of the Yung-ching period (1723–1736)."

No. 658 is a very good example of what are known as peach bottles, and generally considered to belong to this

period. They vary in size, most of them are larger than the subject of the present illustration, which is 16¼ inches in height. No mark: glazed base. The peaches are coloured so as to represent the natural colouring of that fruit, with the leaves in green, the stems being painted a dull brown, not aubergine. On the other side of this bottle there are three red bats. Mr. Simons bought this piece in the East out of a collection formed at Pekin by a Russian gentleman.

No. 659 is one of the well-known rose verte dishes from the Dresden collection, as shown by the mark. Diameter, 13⅜ inches; height, 2¼ inches, brown edge. The decoration consists of sprays of pæony and chrysanthemum, the flowers being chiefly in a sort of purple pink, with the buds in the middle in yellow. The stalks are like the flowers and foliage traced in sepia, and slightly tinted in green and other colours. Some of the flowers are treated in the ribbed style that we find employed about this time. To the reader's right are three rose-buds. Of this dish it can only be said it belongs to what is known as the Yung-ching period, it being impossible to tell whether many of these rose pieces were made during this reign or early in the following, but they are all spoken of as Yung-ching pieces.

Blue and White.

In this class the best examples of this period are, perhaps, to be found in the so-called hawthorn ginger-jars, where it is often difficult to decide whether a given piece belongs to this or the previous reign, but, in the general run of pieces there can be no doubt the blue and white of this epoch is inferior to that of Kang-he, the like of which we shall not again meet with.

No. 660. Blue and white dish, belonging to Mr. Simons. Diameter, 7⅞ inches; height, 1⅜ inch. Mark, Yung-ching (characters arranged in three columns) in two blue rings. The decoration is marked off by two blue circles at the edge, the rim being ornamented with five sturgeons. In the centre, enclosed in two blue rings, is a four-claw dragon in the midst of waves. At the back are two blue rings, five nebulæ, and two more blue rings. Simple as this decoration is, it has been carried out with the care for which this period is so noted. To

659.

[*To face p.* 384.

661. 662. 663. [*To face p.* 385.

this reign belong what are known as the tall, slender blue and white vases, three admirable examples of which Mr. Geo. R. Davies has kindly supplied, as represented under Nos. 661, 662, 663.

No. 661. "Tall, slender, upright white vase, 18 inches. About an inch below the lip of the vase is a border, about three-eighths of an inch in breadth, of prunus flowers between double lines, both incised in the paste, and round the base of the vase is another incised band of trellis-work between double lines. The decoration of the vase consists of vases containing flowers, flower-pots with plants, banana tree, and butterflies in various shades of blue, and just below the lip are small vandykes also in blue."

No. 662. "Tall, slender white vase, 16½ inches, with sloping shoulder and narrow lip. Immediately below the lip is a plain double line incised in the paste, on the top of shoulder and surrounding the base are borders of scroll design between lines also incised. The decoration of the vase consists of kylin or dog, Fong bird, palm trees, verandah rocks, and other foliage; round the upper neck are sprays of pæonies, butterflies, etc. The decoration is entirely in various shades of blue."

No. 663. "Tall, slender, upright white vase, 18 inches; below the lip two narrow lines incised, and on shoulder and base two bands between lines also incised. Round the neck is a band of *joo-e* heads in blue, below the shoulder a broad irregular-shaped band in blue, between this and the broad band on centre of vase are emblems in blue, the broad band and also the lower band are in blue. The decoration of this vase is very effective, the blue being painted on, leaving the white to form the design, the effect is much like that of lace.

"None of these three vases are marked, but they are pronounced by experts to be most unquestionably pieces of the Yung-ching period. The incised borders are indicative of this period, as also the shape, which seldom or ever appears except in the Ming and Yung-ching eras. The blues in these vases are very bright and pretty, and they are good examples of their class. Yung-ching period, 1723–1736."

Blue and White with Peach Bloom.

No. 664. A flat, full-moon shaped bottle. Height, 18½ inches. Mark, Yung-ching in three columns. Made of fine porcelain, this is a very good specimen of blue and white of this period decorated with peach bloom. The workmanship in every respect is excellent, and, as is usual at this time, the mark, it will be noticed, is most carefully written. The key band at the top and the mangs on the handles are in blue, the decoration, as seen in the illustration, consisting of blue rocks springing from the waves at the base. On the chief rock grows a carefully painted peach tree, with peach-bloom flowers and fruit, while the lower rocks are covered with clusters of peach-bloom fungus. On the other side, painted most carefully in blue, are rocks, waves, and fungus-shaped clouds with a peach-bloom sun and five bats, one of which is just visible on the side of the bottle to the reader's left. The blue is good and beautifully shaded, while the peach bloom is of a rich red tone with the well-known russet spots, that have already been referred to, appearing here and there. The reader will here be able to notice the difference in the style of decoration to that of the last reign, the broad washes of that period have given place to the careful detail painting that we shall find so much of later on.

Powdered Blue.

In the dish represented in Nos. 665, 666, we have a typical example of the porcelain of this period. Diameter, 13 inches; height, 2½ inches. Mark, Yung-ching, in two blue rings. The surface, back and front, is covered with powdered blue, the flowers and foliage in this case being left plain, and the porcelain, which is of a beautiful white colour, shows up in marked contrast to the blue ground. The flowers, leaves, and stems seem to be very slightly recessed, while the veining is somewhat moulded so as to stand up. In some instances, the floral decoration is covered with yellow or other coloured glaze; but perhaps the plain white is upon the whole the most telling and pleasing. The workmanship is all that could be desired, the back being as carefully finished off in every respect as the front of the dish. Many of these Yung-ching

664. [*To face p.* 386.

665. 666. [*To face p.* 386.

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pieces have a severe cold look, and one needs to be educated up to them to appreciate all their beauties; but the more they are known the better they are liked.

Céladons.

It has already been stated that delicacy of colouring is one of the great features of this Yung-ching period, and we have an example of this in the gourd-shaped bottle, No. 667. Height, 14½ inches. Mark, Ching-hwa (1465–1488), the characters being arranged in three columns in a glazed recess within a wide biscuit-stand; but this mark looks as if it had been added at a later date. This bottle is covered with a brilliant white céladon glaze, the decoration being in embossed work, which, with the exception of the flowers, is touched with a lovely transparent green glaze, marked here and there with blue so as to give it tone. The flower, as seen in the illustration, is in a mauve shade of pink, with blue and orange in the centre. Another flower is in pale yellow, mauve pink and blue, others in orange, green and blue, all of the most delicate hue. The pink never gets beyond a mauve, or the red beyond an orange tint, the enamels employed being very subdued. The key border in the middle is lightly touched with green, while the cartouche-shaped ornaments at the base are relieved by green, mauve, and dots of orange. The flowers in shape are much the same as on the blue and white vase, No. 774.

No. 668 is probably a Kang-he piece, and of a class not much known here, but esteemed by the Chinese and Japanese as being somewhat uncommon. Height, 5 inches; diameter, 7¾ inches. No mark. This incense-burner is entirely covered with a deep, rich brown glaze, which when looked into is found to be sown with tiny silver specks.

Yung-ching famille verte.

We saw in No. 330 how the famille verte of Kang-he may have almost imperceptibly drifted into the rose verte of the two succeeding reigns; but in vol. i. no mention is made of what is known as Yung-ching verte. It would appear as if on the introduction of gold-red the old famille verte had broken into two streams. The main body, forming what we know as rose verte, ran right down through the whole of the

Keen-lung period; while the smaller stream, which we call Yung-ching verte, seems almost to have died out before reaching the Keen-lung period, or very soon thereafter, and crops up only now and again in the later reigns (see Nos. 884, 885). This Yung-ching verte is chiefly distinguishable by the thinness of the pigments employed. The blues, often very delicate, are under the glaze. The greens are of a blue shade, and applied in transparent enamels frequently over the blues, which further tends to give the blue appearance that runs through all this class. The reds, from the opaque old iron hue, drift into a bright orange or salmon transparent glaze, which sometimes just escapes being pink; while there are several new colours introduced, which it is difficult to find names for. Among others there is transparent yellow that the drawing in blue under the glaze shows through, with a similar enamel in a sort of aubergine hue. These shades are very varied; but the main feature of the class seems to be the drawing of the design in blue under the glaze, and then the further decoration in transparent enamels which the blue shows through.

Nos. 669, 670, 671, 672 are given as illustrating this class, and as two out of the three specimens have Ming marks, we may conclude that at the time of manufacture they were considered as imitating some ware that tradition stated had existed during the previous dynasty; in fact, it may be the famille verte with blue under the glaze, while the rose verte is the continuation of the famille verte with blue enamel.

No. 669. Gourd-shaped bottle. Height, 16½ inches. Mark, Kea-tsing, 1522–1567. Base glazed and slightly recessed. This is a very good example of Yung-ching verte, and the decoration, as in the case of Nos. 342 and 343, illustrates various games or amusements practised at certain times of the year. On the top bulb we have boys with wind toys, followed by others with narrow flags, same as in No. 343. On the bottom bulb boys are racing crabs, while the older people seem to be at some game at a table. It will be noticed this piece has a different Ming mark to No. 672, but as the colouring is the same, perhaps we may conclude that in giving these ancient date marks, the Chinese intended to indicate more

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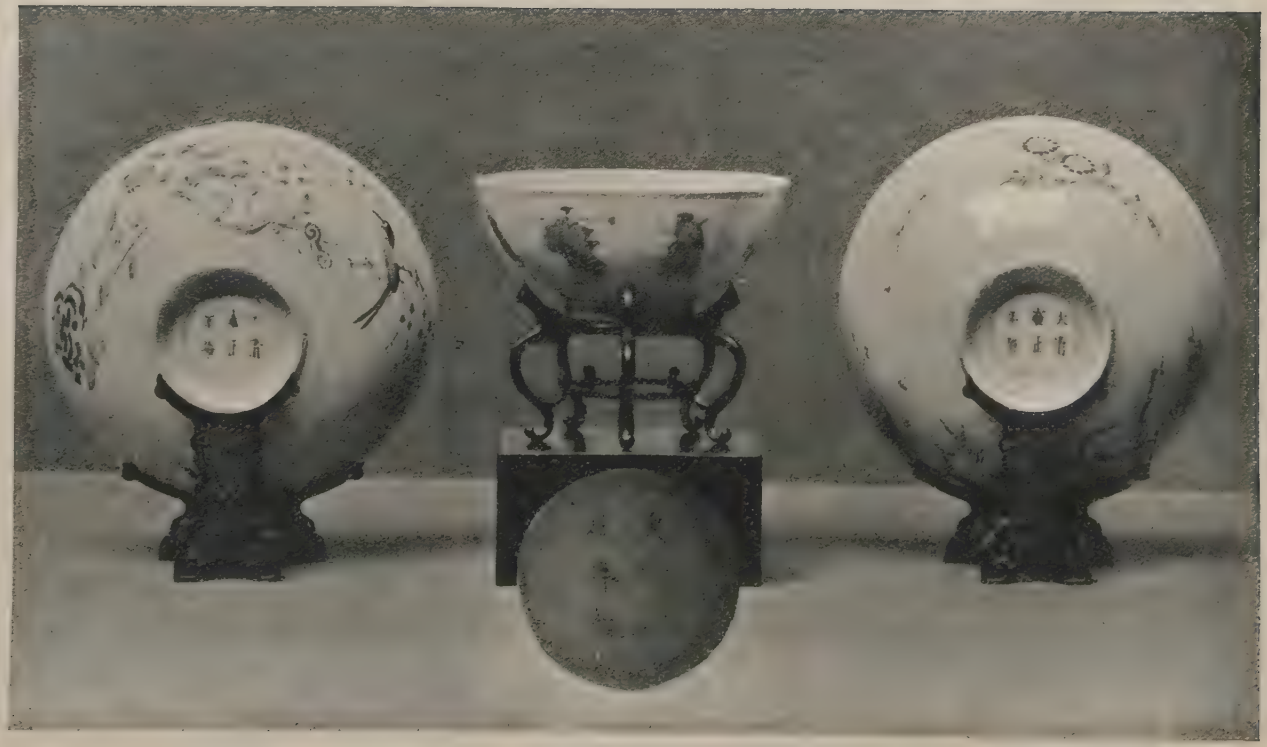

673. 672. 674. [*To face p. 389*

the style of decoration that was in vogue at that particular period than the pigments then employed.

Thanks to Mr. Winthrop, we are able in Nos. 670, 671, to give illustrations of this ware with the Yung-ching mark. "Ginger-pot of pure white fine paste. The whole decoration has first been delicately pencilled in blue under the glaze and then treated over the glaze with washes of transparent enamel of various colours, the ring on the shoulder being emerald green, the base lemon yellow, the five circular dragon panels of different colours; on the shoulder is a band of the eight Buddhist emblems."

The dragons of the east, south, west, north and middle have to be worshipped by the mandarin officials on given dates and in times of drought, as they are supposed to possess the power of causing rain.

With No. 672 we will conclude this Yung-ching verte class. It is a small bowl. Diameter, $6\frac{1}{4}$ inches; height, $2\frac{3}{4}$ inches. Mark, Ching-hwa, 1465–1488, in two blue rings. Outside the decoration consists of the eight immortals; in the photograph we see Lan Tsae-ho as a lady followed by Chang Ko-laou. Inside there are two blue rings at the rim, and two more at the bottom, the latter enclosing the only decoration, consisting of the god of longevity with a stork all traced in blue, over which on his robes appear the usual transparent yellow green and aubergine enamels, a red sceptre in his hand, and red on the stork's head. There are also a few rocks in blue and green. This little bowl is a very good example of this class. The blue (under the glaze) is excellent, and the polychrome enamels very bright and transparent. The reds here are the old over the glaze type that we meet with in the famille verte of the last reign.

Yung-ching rose bowls.

We must now pass on to another special class that belongs to this period, namely, the rose bowls with white prunus. Nos. 673, 674 are not of the best quality, but are very good examples of this particular ware. $7\frac{1}{2}$ inches in diameter, and 3 inches in height, they both bear the Yung-ching mark, arranged in three columns, which seems to have been rather the fashion at this time (see No. 362). The porcelain is good, but of a grey blue shade, on which the opaque white enamel

shows up. The other colours are all more or less transparent. On No. 673 we find, in the middle of the decoration, a rock lined out in some dark colour and more or less filled with shaded blue enamel; but in the illustration this looks more like a flower than a rock. On one side there is a spray of pæony with rose flowers, the foliage being in two shades of transparent green enamel, one a blue, the other a yellow green. On the other side there is a prunus tree, the trunk being in a transparent purple glaze, the twigs and centres of the white flowers being in green shaded with some dark pigment. There is a rose fungus at foot, and a bird in a brown glaze with red legs perched on the tree, with another bird flying at the back. These bowls are never over-decorated, and No. 674 is less covered. The photographs have been arranged so as to show the marks, and the chief ornamentation in this case is hid at bottom; the reader, however, will see the prunus at one side with a spray of asters at top. The inside of both these bowls is left perfectly plain. Some of these bowls are very beautiful, and all are a distinctive feature of this reign, marked as belonging thereto and not copies of anything in the past, but a fresh departure of which they seem to have been justly proud. The decoration, it will be noticed, is very similar to that on the egg-shell plate No. 363, and shows an attempt to get in enamels that freehand style of drawing admired by the Chinese.

Another class of bowls belonging to this period, viz. those decorated with pæony sprays, are very beautiful, the flowers in many cases being exquisitely painted in lovely shades of rose. Of these we have a very good example in Nos. 675, 676. Diameter, 7 inches; height, $3\frac{3}{4}$ inches. Mark, Yung-ching, in two blue rings. In addition to the pæony spray, there is a yellow chrysanthemum. The foliage is sketched in sepia, which shows through the green enamel, thus forming the veining of the leaves; while the pæony flowers are drawn in lines, the rose tints being put on in washes at the edges, the effect being very pleasing. Inside the only decoration is a small orchid twig at foot in very pale green, such as is to be found on many of the better pieces belonging to about this time.

No. 677 is another specimen of these bowls, but of finer

675. 677. 676. [*To face p.* 390.

679. 678. [*To face p.* 391.

quality. Diameter, 4⅞ inches; height, 2¼ inches. Mark, Yung-ching, in two blue rings. Here the flowers are treated in light and dark washes of rose enamel, the twig on which the bird sits being drawn in a dark and covered with a light aubergine, the bird being coloured in like manner, added to which is yellow on the breast and blue on the wing; at back there is a most delicately painted butterfly and insect in subdued tints. The inside is left entirely plain.

Céladon.

Before we leave these charming bowls, we must not omit to mention those made during this period and decorated with céladon glazes of all colours. We find in this class pieces of many shapes intended for a variety of purposes, often small in size, most carefully made of the finest porcelain, and most delightfully coloured. On these céladon or coral grounds are sometimes placed figures or other decoration in many coloured enamels, or the same may be introduced in white reserves; in either case the effect is always so delightful that it is impossible to know which to admire most.

Of No. 849 Mr. Winthrop writes as follows:—

"Accompanying there is a 9½-inch bowl, very *évasé*, its edges rolled over a little, of a pale yellow lemon without any ornament. It is doubtless of soft paste and of a beautiful tone that does not resemble any jade that I have ever seen, but recalls jade by its negative colour and an effect of transparency, owing to the soft floating glaze. Any one at first glance would take it for a stone—an agate, jade, or cornelian. It is white under the foot, and marked with the six characters of 'Yung-ching.'

"I do not find that the Chinese or Japanese place much reliance upon date-marks, however, unless they happen to coincide with their independent opinion."

No. 678. Bottle, with long neck. Height, 19 inches. No mark. The base and inside are left white, showing a fairly good porcelain. Although unmarked, this piece has a Yung-ching look that seems to justify its being included under this reign. It is coated with a beautiful blue glaze, which perhaps the term ultramarine comes as near describing as any other, it being too dark for lavender. The decoration in

relief consists of a *joo-e* in light-coloured céladon, with vase and flower-spray in same, the stand and dragons being in brown ferruginous paste. The peaches are also in céladon, and, like the flowers, relieved with pale peach bloom, the whole colouring being very delicate. The citron on the other side of the vase is covered with a sort of orange-brown glaze. The flowers are probably intended to represent those of pomegranate, which, with the peach and citron, symbolize the three abundances—years, sons, and promotion.

Rose Verte.

No. 679. Dish, with overted edge, of rough porcelain with wavy surface. Diameter, 13⅝ inches; height, 2⅛ inches. Mark, Yung-ching, in two blue rings. In quality this is like one of the later mandarin pieces, but the decoration and colouring seem to prove that it is correctly marked. Inside and outside the ornamentation is the same, the one being as carefully painted as the other, which seems to be a feature of this reign, although perhaps not an invariable one. The decoration consists of a willow tree, a few small flowers, and the eight famous steeds of the Emperor Muh Wang (see p. 191). The drawing is rough, but the colouring is curious, and is marked by the characteristics of this period. The horses are all of the usual spotted type. That below the tree is a mauve rose, the one in the middle iron red, that below a light blue, while the one at the bottom is a sort of orange red, such as was in vogue at this time. To the reader's right the top one is yellow, which seems to have blistered, that below a kind of aubergine. To the reader's left the top one is almost colourless, a faint blue and sepia; that below a lighter shade of mauve pink. The manes and tails are all in a transparent aubergine glaze, and, with the exception of the horses in iron red and aubergine, which are sketched in the same colours, the others have been outlined in sepia. The small flowers are in red and blue with green leaves. Outside there are four horses and flowers same as on the face of the dish, but two of the horses seem to have been coloured from a mixed palette, which is not usual in Chinese art, and the tints thus obtained are difficult to describe. This piece may be considered a very

680. 681. [*To face p.* 393.

good example of the rougher or "trade" productions of this remarkably interesting period.

Nos. 680, 681. A rose verte dish of wavy porcelain with pierced sides, in the bamboo pattern, but not coloured. Diameter, 10⅝ inches; height, 2 inches. No mark. The decoration is marked off by black lines, the trellis-work band at the rim being chiefly in a blue grey enamel with yellow centres. This is broken by eight rose-coloured flowers. In the middle, on a ground coloured light green, a boatman has shouldered his oar and fishing-rod, and follows a lady who walks in front holding up a flower. The figures are drawn in red lines, the boatman having a blue tunic and green pants with straw hat. The lady's bodice is in the same green enamel, but the skirt in a bluer shade of this colour. The boat, made fast to the bank, is in brown, like the oar. The green boughs of a willow tree hang from above, with pink peach blossoms showing below, and foliage in the same colour at the root of the willow. The sun is in red. The back of this dish, as is so often the case about this time, is carefully decorated. There is a *joo-e* head band at the edge in green with red outline, while above the stand rise four rocks in blue enamel, against which green waves traced in black throw up their foam in white enamel. The idea seems so good that the back of the dish has been photographed, as seen in No. 681.

"During the Sung dynasty there lived a very brave man named Siao, who had a daughter named Cassia-blossom. Both father and daughter were well taught in the use of weapons, but earned a livelihood by fishing. A certain tax collector, named Ting, one day called upon them to collect the fish tax, and treated them very roughly, but his whole family were afterwards put to death by these brave persons. The picture shows them starting on their revengeful errand."

KEEN-LUNG, 1736–1795.

To begin with, no change was made in the management at King-te-chin, so that unless there are marks to guide us it is almost impossible to tell the wares of this period from that of the last, and they all pose as Yung-ching pieces.

This monarch seems to have inherited much of the strength of mind and body possessed by his grandfather, K[illegible]he. He never seems to have taken the field himself, but was a warlike prince, and under his directions the Chinese generals added large territories to the empire. A sportsman, he made hunting expeditions like his grandfather. Given to letters, "he was both poet and prose writer, but not of the first order." Some of his odes, being in honour of the art productions of King-te-chin, testify to the interest he took in the work carried on there. Early in this reign (1743), Thang-ing succeeded to the direction of the imperial works, and if the high standard of the Yung-ching period was not maintained in all its integrity there was probably no great falling off in quality as long as he remained in charge. Much very fine china is to be met with belonging to this period, to which we are indebted for the most charming rose pieces we possess. The productions of this reign show European influence in the styles of decoration much more markedly than at any previous period. This, no doubt, is due in part to Jesuit artists at Peking, if not at King-te-chin itself, and in part to the copying of designs sent from Europe. We find in porcelain, models of French furniture which had been sent as presents to the Chinese Emperors by the French monarchs, or been ordered by the Court through the Jesuits. Kang-he had a large collection of French clocks and watches, Father Angelo acting as the Emperor's watchmaker. So, no doubt, Keen-lung was well supplied with articles of *vertu* made in Europe, which the artisans and artists at King-te-chin were called upon to copy. The most pleasing specimens of this period are, however, those made and decorated on the old Chinese lines, and which betray no signs of foreign influence. Instead of wondering at the decay, of which we can trace tokens towards the end of this period, we have probably reason to be surprised that for over one hundred years the Chinese should have been able to maintain such a high standard in their ceramic productions, and the decadence, perhaps, may be traced as much to European influence and orders as to anything else.

684 683 682 [To face 295

Miniature Verte.

About this time were produced those beautiful specimens of Chinese art decorated with the most delicately painted scenes and figures, generally in green enamel of the finest quality. Sometimes rose shades were introduced along with the other colours employed, while at others sepia entered largely into the composition. As in all classes, some are better than others; but in the following examples from the Davies and Bennett collections the reader has pieces of unsurpassed excellence. No. 682 to 684 belong to the former.

No. 682. "A double-handled white 'coupe' on pedestal base. Height, 4 inches. The porcelain is soft paste 'Waidzu,' and the surface orange-skin, as in No. 684. The handles, representing the sacred fungus, are slightly gilt on the outer side, and the foot has a scroll in gilt encircling it. The subject is, perhaps, composed of six of the eight immortals with boy attendants, and the figures have all flowing robes; the enamels, however, are rather stronger than in Nos. 683 and 684, but with the same delicate work and shading."

No. 683. "A small flat-sided double gourd vase. Height, 5½ inches. Here again the white is very pure, as in No. 684, and the surface of the porcelain like orange-skin. The sides of the vase are decorated with eight Buddhist symbols in red, green, blue, pink, etc. The two faces have different scenes in similar colouring, the one a tree with foliage and figure of old man in flowing robes carrying basket of flowers, and leaning on a long stick; the other a figure of a man attended by boy carrying a gourd or vessel, out of which he has just started five bats. These figures also have flowing robes, and are standing by the side of a rocky landscape."

"This represents Kuang Ch'êng Tzu, one of the genii, producing five bats by magical art, and is called the five-bat picture."

No. 684. "A small white ground oval vase with slender foot and ring handles, 6¼ inches high, with slightly raised rim round the lower portion of body; the porcelain is very white and of the orange-skin surface. The subject of the painting is apparently a gentleman with boy attendant carrying a lute standing at a rocky bed; from this a fir tree spreads out round

the other side of the vase, and a short distance from it there is a single crane flying, with a cloud slightly defined in red covering the upper portion of fir tree, and gradually fading away into the distance. The figures are enamelled in pale green, pink, yellow, etc., the trunk of the tree being represented in sepia on a pale lavender ground with green foliage. The work on this vase is minutely carried out, and the effect produced is delicate and graceful." The Zenana ladies write:—

"Formerly there were two great friends named respectively Yü Pai-ya and Chung Tzu Ch'e, who were accomplished musicians. Taking his lute, carried by a lad, Yü Pai-ya went to find his friend, who had failed to meet him, but discovered that he was dead; so Yü, at the grave of his friend, played a few stanzas, then broke his instrument in pieces and never played it again."

This is a very old story, and seems to date from before the time of Confucius. It is given at length in the 'String of Chinese Peach-stones,' p. 135. Yü Peh-ya was sent by the King of Tsin on an embassy to the King of Ch'u. On his way back down the Yangtse, getting carried into some by-channel, the boats were made fast to the nearest bank. Here by chance Peh-ya fell in with Tsz-ki, and they spent such a pleasant evening together that Peh-ya pressed Tsz-ki to leave the country and seek official position; but this Tsz-ki refused to do, on account of his two aged parents. It was therefore arranged that Peh-ya should return on a certain day the following year, when Tsz-ki was to await his arrival on the bank. The year passed; on the day named Peh-ya arrived, but was not met by Tsz-ki, so landed with a boy carrying his lute, and on inquiry found his friend was dead, and on repairing to the grave Peh-ya sung the following lament:—

"'I recall the fond hopes of last year,
When my friend on the bank I met here;
I have come back to see him again,
I have come back to seek him in vain.
But a heap of cold earth do I find,
And sore is my sorrow-filled mind;
My sore heart is stricken with grief,
My tears are my only relief.
I came here in joy; with what grief do I go!
The banks of the river are clouded with woe.

685. 686. 687. [*To face p.* 397.

Tsz-ki! my lost Tsz-ki!
True as tried gold were we.
Beyond the heavenly shore,
Thy voice I hear no more.
I sing thee my last song, my last,
The harpsichord's music is past.'

"Then taking a small knife from his girdle, he cut the silken strings in twain, and lifting the instrument with both hands, as if in sacrifice, he put forth all his strength, and dashed it to pieces on the grave."

"Unfortunately, none of these three pieces are marked, but they are certainly not later than the Keen-lung era, 1736–1795, during which period this elaborate and refined style of decoration was brought to great perfection. One or two experts who have seen these pieces are inclined to attribute them to the Yung-ching era, 1723–1736. No. 682 may possibly be so, but I incline to Keen-lung, and believe them to be of that epoch."

We now come to three charming pieces from the Bennett collection:—

No. 685. "Fine small ovoid imperial white ground vase, with high shoulder and short neck, rising to slightly bulged rim. Height, 5¼ inches.

"The painting is most delicately carried out in famille rose, and represents a scene of a palace and other buildings, with a bridge and terraces leading to it. In the distance are mountains with clouds floating across them, and rocky scenery, with trees and lakes. The colourings of the trees show some in flower and others with the natural tints of their leaves.

"This vase bears on the base the square seal-mark of the Keen-lung era. On the shoulder it is sealed with a small private chop, only used by the Emperor Keen-lung. It also bears an inscription, which reads as follows: 'My leisure hours allow me to make this picture, which represents the palace among the cool mountains.'"

No. 686. "A gracefully shaped imperial white ground ovoid vase, with sloping shoulder and neck, rising to slightly bulged lip. Height, 9 inches.

"The decoration of this vase, which is in pale famille verte, consists of lake scenery, mountains, trees, and shrubs, amongst which several pavilions are dotted about. Towards the base

is more rocky scenery, with trees, shrubs, and flowers, and a larger pavilion. On a rock, which is raised above the water, are two seated figures.

"The colourings of the vegetation and flowers are most beautifully executed. The painting and decoration of this vase are most minutely and artistically carried out, and it is undoubtedly a specimen of the highest excellence of the period to which it belongs. On the base it bears the square seal mark of the Keen-lung era, and on the shoulder it is sealed with the private chop only used by the Emperor. There is also an inscription, the translation of which is: 'The water which flows from the hills when it reaches the plain spreads out into a lake. From the high tower I feel delighted with the evergreen scenery of the mountains.'"

No. 687. "A small white ground, high-shouldered, imperial vase, with short neck and bulged rim. Height, $6\frac{1}{4}$ inches.

"The decoration of this vase represents lake and mountain scenery during winter, the hills all being covered with snow. A bridge stretches across one portion of the lake, and there are several pavilions dotted about amongst the hills. The vegetation is most gracefully painted, showing the trees in their autumn tints. The vase is delicately shaded with a pale wash of sepia, from which the snow-clad hills stand out in great prominence, and the shading of the rocks is also done in sepia. On the lake a sampan, with standing figure sculling, is floating across towards one of the pavilions on the shore. The decoration is in delicate famille verte.

"This vase has no mark on the base, which is covered with a pale green glaze. On the shoulder it has the chop of Ching San, imperial artist to the Emperor Keen-lung, also an inscription, which reads: 'The season of snow makes one feel a threefold joy.' This is another exquisite example of the Keen-lung period (1736–1795)."

Fine Rose.

Following on the specimens we have just left come another set of pieces, bolder in execution and colouring, but equally fine in other respects, which we cannot perhaps distinguish by a better name than the above; and here, again, we are indebted

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689. [*To face p.* 399.

to the Davies and Bennett collections for the first two examples:—

No. 688. "A white two-handled globular bottle, with bulbous lip. Height, 9 inches. Surrounding the lip is a key pattern border in red; below this, dotted about, are butterflies and single flowers in various colours. Then come four bands, each different, the first narrow, with a slight scroll decoration in blue and red; the second, flowers in red; the third a broader band composed of flowers of many colours, almost representing the 1000 flower design; the fourth, *joo-o* heads in céladon, surrounded by a blue line with small blob of red in centre. The body of the vase is covered with sprays of various flowers and butterflies in pink, yellow, and many other colourings. Round the base are lotus leaves edged with pink, which gradually fade away into yellow. The handles are covered on the outside with a fancy design in red, green, and other colourings. At the base is the square seal mark of the Keen-lung era (1736–1795). The enamels on this vase, which are over the glaze, are very bright and good, and the shading of the colourings, both in the butterflies and flowers, show much care in the painting. It is an uncommonly good and delicate specimen, and doubtless belongs to the first half of this reign."

From the Bennett collection:—

No. 689. "One of a pair of imperial ware oval vases. Height, 10½ inches.

"They are decorated at the rim with a band of *joo-e* heads in various colours, and at the base with a fancy border surmounted by *joo-e* heads. The whole of the neck and body are closely decorated in colours with pumpkin vines, which are in flower and fruit. Amidst the branches are butterflies, flying. The decoration, which shows a good deal of famille rose through it, consists of many-coloured enamels, which are mingled with blue, of which the stems are chiefly composed.

"The whole effect is exceedingly rich and striking, and they are unlike anything the writer has previously seen. They are fine examples of the bolder type of decoration sometimes used in the Keen-lung period."

No. 690 is a magnificent piece, representing the rose period when at about its high-water mark. One of the full-bodied

cylindrical vases of this reign (compare shape with No. 774), it is 27 inches in height. No mark. The diaper work, top and bottom, is beautifully painted in rose, green, and yellow. The *joo-e* heads on the shoulder are surmounted by a flower band, above which the ornamentation takes the form of what are perhaps highly conventionalized sweet flags, the whole bearing witness to the more complicated designs that were now called for at the hands of the ceramic artist. The main decoration consists of chrysanthemums, pæonies, and other flowers painted in the most charming manner in rose and other delicate enamels of the finest quality. The stems are in very dark brown, almost black. The ground on which the quail stands is a very pale bluey-green. There is not a false note in the whole composition, and this vase is a wonderful specimen of what was possible in China at this period.

This beautiful vase belongs to Mr. A. Trapnell.

No. 691. Dish of very white but opaque-looking porcelain, probably a piece that has been dipped in a fine liquid paste before firing. Diameter, 8¼ inches; height, 1¾ inch. No mark. The colouring here is very beautiful. The trunk of the prunus tree is in aubergine, the blossoms, outlined in red, stand on green twigs, with light aubergine enamel centres touched with green. The anemones are in shades of a purple pink, the larger one being lightly washed with a blue green at places between the centre and the ends of the petals. The flower to the reader's right is probably intended for a yellow rose. It is outlined in red, the yellow enamel being of exquisite richness. The iris at the other side are also in red, with yellow of a darker shade. The foliage is in two shades of a blue green.

No. 692 is one of those quasi egg-shell dishes that belong to about this period. Diameter, 7⅞ inches. Height, 1½ inch. The decoration consists of a pæony spray, the flowers of which have been outlined in red and shaded with a beautiful pink enamel by means of the most delicate lines drawn from the edges where the colour is in body. The foliage is traced in black and then covered with transparent green enamel through which the black shows as the veining of the leaves; the green is of two shades, so that some leaves have a yellowish hue. The butterfly is in white enamel, most delicately veined with pink, while a tiny black spot here and there helps to throw the

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whole up. The flowers of the aster-spray are in straw-colour, with one in pink. The other small flowers are in purple and blue, with green centres.

No. 693. Dish of very fine white porcelain, with reticulated sides. Diameter, 10 inches. Height, 2 inches. No mark. The reticulated part is covered with a cream-coloured glaze inside and outside, and painted in brown to represent the spotted bamboo (see page 187). At the edge there is a gilt band meeting the bamboo-work, back and front; while inside at foot it is finished off by one of the fleur-de-lis shaped gilt bands that we find so often on plates made for Europe. The central decoration consists of three flowers, four butterflies, and a small spray of litchi,[27] showing this fruit in the green and ripe state. The flowers may look pretty much alike; but the foliage shows them to be different, probably pæony, chrysanthemum, and rose. The former is in shades of mauve pink, the next white and pink, and the latter in various shades of rose, the foliage being in a blue green brightened with gilt. Delicate as the flowers are in colouring and workmanship, they are eclipsed by the butterflies, which, in the beauty of their soft variegated colouring, are really admirable specimens of the Chinese artist's skill in a line particularly his own, and in which we naturally expect him to excel. The enamels in which the flowers are painted seem to be ribbed, and appear to catch and reflect the light better than when put on in washes; the ribbing may have been done after the enamel was put on, but before it was quite dry. However, the fact is worth noting, as it is a style of painting we found on some of the Yung-ching pieces, and about this period is often met with. This ribbing generally appears in a dark shade over a light.

The fine white porcelain of which this dish is made, the careful finish inside and outside, combined with the delicacy of the decoration, are all worthy of the Yung-ching period, and seem to warrant the Chinese habit of classing these wares under that name. The porcelain outside below the bamboo-work down to the stand is of wavy appearance, which is not uncommon in pieces of this period. The reticulated work is probably intended to represent a row of bamboos, the joints coming above and below alternately.

[27] The *Nephelium Litchi*, written also *lichi*, and *lychee*.—T. J. L.

We have another instance of the continuation of this fine Yung-ching style of work in No. 694. A bowl. Diameter, 6⅞ inches; height, 2⅞ inches. Mark, *Shun-tih tang chi*. "Made at the Cultivation of Virtue Hall." "This mark is on specimens of different kinds and very varied quality. The name is derived from the classics: 'The Great Learning,' chap. x. 6. It is said to be the Hall name of the Tao-tai, or superintendent of the Imperial Porcelain Manufactory" (Franks, p. 213). The motive is the old one of two ducks and lotus flowers. All most delicately painted in equally delicate transparent enamels, rose, green, and other colours.

"The Mandarin duck and drake, and the lotus. At the time of weddings this picture is often drawn and hung up on the wall, or embroidered on a curtain. The ducks are an emblem of connubial bliss and felicity, and the lotus is very prolific, as it is hoped the newly married couple will also be."

Before leaving this charming class, thanks to Mr. Bennett's kindness, we are able to view three examples belonging to the far-famed, much-sought-after, and difficult-to-obtain

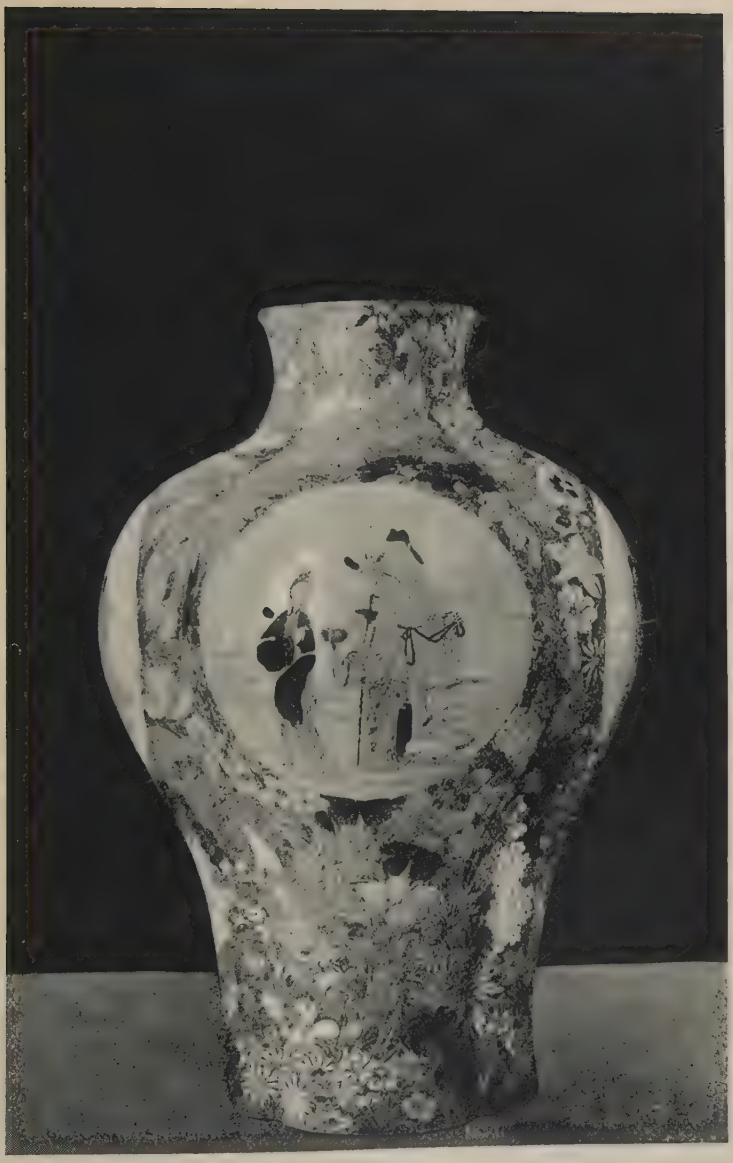
"*Mille fleurs*"

style of decoration, of which Mr. G. R. Davies has been good enough to send the following descriptions:—

No. 695. "A thousand-flower, quatrefoil globular vase, with quatrefoil lip. It is one of a pair.

"The whole surface is covered with various flowers and foliage in every imaginable coloured enamel. On each of the four shoulders there is a white round panel on which are several figures most beautifully depicted, representing the spirits of the flowers. On the base, which is covered with a pale sea-green enamel, is the square seal mark of the Emperor Keen-lung (1736–1795) in red. The decoration of this vase is rather paler in effect than on the long-necked bottle, No. 697, as there is a good deal of a pale lemon yellow in the decoration. It has evidently been painted on a yellow enamelled ground, and is not so densely covered as on the other pieces, portions of yellow showing through, especially towards the base."

No. 696. "A four-sided thousand-flower design vase, gradually widening towards the shoulder, whence it recedes and



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forms a square neck, 12 inches high. It has its own square cover, surmounted by a gilt knob.

"The body is covered over with every variety of flower in many coloured enamels. The tone of this vase—though not quite like the quatrefoil vase—is subdued, and not so forcible in colouring as the long-necked bottle. There are four panels, slightly sunken, in which are most beautifully drawn figures representing the spirits of the flowers. The background of these panels is delicately tinted as if to harmonize with the colouring of the flowers which form, as it were, the frame of the picture. The base of the vase is again covered with a pale sea-green enamel, on which is the square seal mark of the Keen-lung period (1736–1795)."

No. 697. "Long-necked bottle of thousand-flower design, 12¼ inches in height. On the base is a pale sea-green enamel, with the square seal mark of the Keen-lung era (1736–1795) in red.

"The neck and body of this bottle are covered with flowers of every sort, description, and kind, also leaves and foliage in varieties of colouring. It is difficult, I may say almost impossible, to describe the effect of these thousand-flower pieces unless seen, but the appearance is most beautiful. They are looked upon with great esteem, both in China and also among the American collectors, and are excessively rare; and there are comparatively very few known specimens of any size or importance. One of the peculiarities of this vase is that it has no panels, but the whole surface is entirely covered.

"There is a good deal of pale lilac amongst the decoration, and the reds stand out on this, and the delicate greens, yellows, and blues, with great clearness; and yet with all these combinations of colours the effect is most harmonious. This bottle has rather more force of colouring than the other pieces."

We must not lose sight of the fact that along with these pieces so beautifully decorated over the glaze, many other descriptions were being produced at the beginning of this reign, and may, before going on further, as well glance at the

Céladon Reds.

In Nos. 698, 699 we have examples of two of those reds that are believed to have come in towards the end of the

Kang-he period, the particular shade of which it is so difficult to describe, as it may be anything between *sang de bœuf* and peach-bloom, colours in themselves uncertain and varied. These dishes appear to have been part of the late loot, as they had yellow palace tickets upon them when they arrived in this country, which, however, have unfortunately been washed off.

No. 698. Dish on cylindrical stand. Diameter, 6 inches; height, 4 inches. No mark. Made of fine porcelain; the stand is hollow, showing at top the bottom of the cup. With the exception of two blue lines at rim, the inside is left perfectly plain; outside the decoration is in blue and white, with four red five-claw, roughly drawn, dragons round the sides, and one on the stand, all disporting themselves midst blue waves. At its best the red is of a rich yellow shade, but at places wanes into a pale peach shade. This cup has a Yung-ching look; but there is nothing to guide us for certain, so it may be classed as a borderland piece that might belong to the Keen-lung period. These bowls are used by the upper classes in China much in the same way as we employ finger-glasses. They are filled with water and placed on a wooden stand, with a pivot to fit into the stalk of the bowl, so that it cannot be upset, and from time to time the company at table rinse their wine-cups in the water.

No. 699. Cup, or dish, similar to the last, but covered inside and outside with a rich red glaze, with dark spots, as in *sang de bœuf*. There is, however, as seems usual in the Yung-Ching and early Keen-lung pieces, an absence of the yellow shade common in the hue known by that name. The edges of the cup and the inside of the stand are left white. As Yung-ching only reigned thirteen years, where not actually marked, it is often difficult to decide whether pieces such as this belong to the end of the Kang-he period, the Yung-ching, or are early Keen-lung. This piece has a look of the latter, but does not seem to show that sort of blue "feeling" that can generally be noticed on the reds of the Keen-lung period when held that the light falls at an angle.

698. 699. [*To face p.* 404.

701. 700. 702. [*To face p.* 405.

Soft Paste.

This class is dealt with fully later on, at p. 444, but as the pieces composing it were produced during the whole of this reign, we will here take an early example thereof.

No. 700. Blue and white, soft glaze crackle, oviform, almost lantern-shaped, vase. Height, 13 inches. No mark. On each side of the neck are sprays of narcissus and fungus, and on the body, slightly raised lion-head (?) handles with fixed rings, covered with glaze. The animal seen in the illustration appears on the other side smaller in size, and seated under a willow-tree. If this is not actually a Yung-ching piece, it is not far off that period; in the handles and other respects it has a great look of the workmanship then in vogue. Bold in design and deep in colouring, the blue being of the real sapphire type, the colour is not applied in broad washes, but by lines and stippling, as in an engraving.

"This is a lion, drawn at the artist's fancy."

Rose Verte.

We will now take up this charming section, for it undoubtedly was at its best during the first half of this reign.

Nos. 701, 702 represent two rose verte ginger-jars. Height, $6\frac{3}{4}$ inches. No mark. The one is decorated with peaches, such as we find on the Yung-ching bottles ornamented with this fruit (see No. 658); the other with chrysanthemums similar to those we meet on some of the very fine early Keen-lung porcelains. These jars, like many of the hawthorns, appear to have been made of a coarse paste that has been coated with a fine porcelain, although seemingly not of the "soft paste" composition.

Nos. 703, 704 illustrate a very interesting pilgrim bottle. Height, $10\frac{1}{4}$ inches. No mark. As shown in No. 703, the decoration is in late famille verte, the drawing being much better than anything we find until quite the end of the Kang-he period, while, like some other of these carefully painted pieces, it has the artist's mark; but this seems to differ from those on Nos. 593 and 624, and, unfortunately, few appear to be decipherable. On the other side, as seen in No. 704, we have a lady being floated along on a raft; but

here the painting is in rose verte, the skirt of the lady and the jacket of the attendant being in one of those purple rose shades obtained from gold, while the rest of the enamels and the painting is similar to what we find in eggshell of the best quality. In this case the large amount of plain surface and general scheme of the decoration shows that the Yung-ching influence was still in force. If it errs at all, it is on the side of severity; there is ease, but none of that *abandon* that people sometimes complain of in pieces dating from later on in this reign. When the pieces belonging to this period are not marked, it is exceedingly difficult to say whether they are actually Yung-ching or not; so they are classed together, and generally known by that name.

No. 703. "This represents the Emperor Woo Ti of the Han dynasty shooting dragons in the Isu Yang stream. These dragons are said to have possessed power to raise great waves and injure men and boats."

"Chinese Biographical Dictionary," p. 491: "Liu Ch'ê, B.C. 156–187. Son of Liu Ch'i, whom he succeeded in 140. He began his reign as an enthusiastic patron of literature. In 136 copper coins were cast, the forerunners of the present *cash*. In the same year the degree of Scholar of the Five Classics was instituted. . . . In 121 Tsü-ma Ch'ien reformed the calendar, and from this date accurate chronology may be almost said to begin. Great attention was paid to the improvement of music, and the important religious sacrifices to heaven and earth were established. Notwithstanding his enlightened policy, the Emperor was personally an ardent student of Taoist mysteries, and patronized the numerous quacks who pretended to have discovered the transmutation of metals and the elixir of life. His later years were embittered by the loss of his eldest son, whom he had wrongfully put to death at the instigation of his favourite concubine, the Lady Kou I" (Chao).

No. 704. "This is called the lotus-picker's boat, and is a fancy picture often copied."

No. 705. Plate, with gilt edge. Diameter, 19¾ inches; height, 2⅜ inches. No mark. This is a very good example of rose verte before it lost the distinctive features of the old Kang-he verte, as seen in the green and aubergine pavement

704. 703. [*To face p.* 406.

705. [*To face p.* 406.

706.

707. [*To face p.* 407.

and general treatment of the figures. While the motive being the same as used in decorating No. 577, it is interesting to compare the two pieces and note the advance that had taken place in the thirty or forty years that probably lie between the two as far as the central decoration goes; but No. 577 is a dish, and this a plate, which makes a considerable difference when a comparison has to be made. One thing peculiar about this time is that the diaper band on the plates often only covers half the rim, while the central ornamentation is extended over the side and up to the diaper work, thus giving a greater field and imparting an appearance of size that would otherwise be wanting. The diaper is the old honeycomb pattern, the same all round, in green with green centres and red spider-work. On this are thrown lotus flowers, in red with gilt and pink with yellow, while the reserves are marked off by green and blue bands and filled with red fish, a crab and crayfish. The roof of the pavilion is in green and aubergine, above which comes a peach tree loaded with pink blossom. The male figure, with a gilt fan, is dressed in a pink robe of thick enamel, the other in yellow enamel with gilt facings, while the taller lady is in green and blue with pink skirt, the other in yellow with green and a skirt of deep purple-blue enamel. The colours for the most part are in thick enamels, as in the old famille verte. At the back there is no decoration except two pink pæonies and two red lotus flowers. Two attendants are seen looking through the circular opening, enjoying the trouble the priest has got himself into.

No. 706. Rose verte dish; everted edge. Diameter, $10\frac{5}{8}$ inches; height, $1\frac{3}{4}$ inch. No mark. The sky, the woman's buckets, and the tassel on the horse, are in iron red; but for the rest, the colours are those usually met with in the rose verte class, viz., two shades of green, pink, yellow, purple, and blue, all in thick enamel. The motive is probably San-neang and her son. This tale will be found in the "Chinese Repository," vol. i. p. 493, under the heading, "Chinese fragment: a ballad. Scene, Honan; period, A.D. 250, during the civil wars." And the following is taken therefrom: "Exceedingly cold and distressed, San-neang approached the village well, weeping as she went to draw water from the crystal spring. . . . She exclaimed, 'To-day my life is a burden to

me, because of my distress. I shall perish with cold in the midst of the snow. O heaven! tell me who will pity me? My husband has gone far from me, in search of the honours of war. He promised soon to return; but my eyes are consumed by looking with anxious expectation. My infant son, too—he is far away. Nor sound nor letter have I heard or received from either. . . . Tell me how to recover my husband! how to effect the return of my son.' As she was making this lamentation, a young officer and his attendants passed by on a shooting excursion 'ordained by imperial heaven.' Seeing her grief, he asked the reason thereof. She replied, 'I am suffering the bitterest ill-usage. My father's native place was Sha-taou. During the lifetime of my parents, they formed for me a happy connection. I was married to an excellent man, Lew-che-yuen. Our home, however, at the melon gardens was broken up. He grasped his sword, joined the army, and devoted himself to war. I know not if the valiant hero has yet obtained a dukedom. Here I am, wearied with waiting, and my eldest brother's wife ill-uses me, with a design of forcing me to marry again. She bids me put off the shoes from my little feet, clothe myself in coarse garments, and come hither to draw water from morning to night. And when night comes I am required, sleepless, to grind corn with the handmill. Thrice every day I get a scolding and a beating. It seems to be thought that my heart is as hard as iron or stone. I was compelled to trust my infant son—but three days from his birth—to Tow-yuen, who took him to Funchow, in search of his father, hoping that he would soon provide a whip to drive home his horse. But sixteen years have elapsed, and I have not heard the least report of either husband or son. . . . Alas! hundreds of hills, and wilds, and clouds, and fogs lie between us; and in my distress, although I should write a letter, I have none to carry it.' The young officer heard this recital with astonishment, and, telling his attendants to produce writing materials, said, 'If you will write to your husband I will take the letter to Funchow, and in thrice ten days at the longest, or perhaps in half a month, I warrant you, you will hear of their return.' San-neang took up the pencil and wrote, 'Oh, my husband, our separation was easily effected, but how difficult has it been to bring us again

708. 709. [*To face p.* 409.

together. Since we parted at the melon gardens thousands of clouds and myriads of hills have intervened. Husband, you have stayed at Funchow seeking worldly honours, I alas! have been here, by the side of this well, shedding rivers of tears. Hasten in three days to return with your son; if you delay, I shall have entered the barred gates of Hades, and be among the shades. For every word I write, a thousand tears flow. Husband! let not an answer be a matter of indifference.' Sprinkling the envelope with her tears, she handed it to the young officer, who bade her trust to him and cease from sorrowing. That young officer was her son. Her husband, Lew-che-yuen, became King of Tsin, and raised the afflicted, sorrow-smitten water-carrier, San-neang, to be the partner of his throne. He became the Hwang-te, the great emperor of the How-han dynasty, and received many good lessons from the empress, who had learned wisdom in the school of affliction."

No. 707. Rose verte dish. Diameter, 11¼ inches; height, 2 inches. No mark, two blue rings. The diaper patterns on the band at edge are new, and are painted over the opaque pink and green enamel grounds which alternate between the reserves; these are marked off by yellow bands and ornamented with blue enamel foliated designs. In the centre, from two blue enamel rocks, shaped like tables and relieved with red, two cocks challenge each other. The dish has been a good deal rubbed by usage, so that their tails have in great part disappeared. The pæonies are in the usual pink, the top one having a blue middle, while above the bud is in red and white.

In Nos. 708, 709 we have an instance of a rose piece with a Ming mark, probably on account of the decoration consisting of a branch of pomegranate with fruit and flowers, which may have been a Ching-hwa design. This pear-shaped vase, with wide neck, is 6¾ inches in height, and the mark in four characters, the "great Ming" being omitted. The flowers are in rose, while the fruit is more of an orange vermilion, the stem in brown enamel and the foliage in two shades of green. The one butterfly is blue and red, and the other yellow, blue, and red. Here and there where the flower has gone and the fruit is just commencing to form, are small yellow

bulbs. The charm of this piece is the brilliancy of the colouring.

No. 710. Rose verte plate with gilded brown edge. Diameter, $21\frac{1}{4}$ inches; height, $2\frac{3}{4}$ inches. No mark. The style of decoration is the same as in No. 705, the border covering only half the rim while the central painting is brought up thereto. The diaper employed is the octagon and square pattern which is carried all round, the colouring being green relieved by red, blue, and yellow enamels. The reserves are marked off by yellow and blue bands, the flowers therein being in rose with green foliage, while a pink flower is thrown on the diaper between the reserves. The marking off is done in red, the trellis-work being ruled off in this colour and filled in green between the red lines. It is not often that on pieces of this size such careful painting is to be met with as in the frame-work and creeper that covers it. The subject is five ladies assisting a sixth to mount a pink palfrey. The costumes are in beautiful enamels, pink, green, blue, yellow, and other colours in various shades. Except on the trunk of the dwarf pine there is no ambergine, that of the peach tree being in green and sepia, while the flowers are in pink. The back of the plate is left without any decoration.

"This scene represents Kwoh Kwoh Fu-jen, the sister of the Princess Yang, riding to see the Emperor Ming Hwang."

Mayers, p. 156: "Ming Hwang, A.D. 685–762, the title under which Hüan Tsung, of the T'ang dynasty, is commonly referred to. His reign, which extended over the long period of forty-four years, is one of the most celebrated in Chinese history, owing to the splendour of its commencement, and the disasters which marked its close. In many respects, the career of this famous sovereign bears a likeness to that of Louis XV. of France. A grandson of the Emperor Kao Tsung, the young Prince Lung Ki was not the direct heir to the throne, but, having distinguished himself during the brief reign of Jui Tsung in A.D. 710, by successfully combating the attempt made by kindred of the Empress Wei to overthrow the dynasty, he was recognized as heir-apparent. Succeeding to the throne in 713, he for some time gave promise of great assiduity and moderation in his government. In his second year he issued a sumptuary decree prohibiting the extravagant costliness of

710. [*To face p.* 410.

apparel which was in fashion, and set an example by causing a bonfire to be made in his palace of a vast heap of embroidered garments and jewellery. Under the influence of the wise counsels of Chang Yüeh, Chang Kiu-ling, and other ministers, his administration of the empire prospered, and divers reforms were introduced; but, as time rolled on, the emperor, satiated with the pleasures of rule, lapsed by degrees into a craving for ease and sensual enjoyment. The crafty courtier Li Lin-fu encouraged these longings with a view to his own aggrandizement, and the passion which the emperor conceived, in 734, for the Princess Yang, the consort of one of his sons, marked the commencement of an era of infamy and extravagance, which led at length to universal disorganization. About 742 a Turkish minion of the court, named Ngan Lu-shan, grew into high favour. The government was soon abandoned into his hands, and wielded under the influence of the three sisters of Yang, who, with their brother Yang Kwoh-chung, had complete control over the emperor's enfeebled will. A revolt was at length undertaken by Ngan Lu-shan, and the empire was shortly in a blaze of insurrection, the aged author of these calamities being driven from his capital and forced to take refuge in the extreme west of China, undergoing the misery of seeing his male and female favourites butchered before his eyes (A.D. 756). He hereupon abdicated in favour of his son, who became the Emperor Suh Tsung" (p. 267). "Yang Kwei-fei. The Princess Yang, celebrated as the all-powerful favourite of the Emperor T'ang Hüan Tsung. She was the daughter of Yang Hüan-yen, a native and petty functionary in Western China. Having attracted notice by her surpassing beauty and accomplishments, she became, in A.D. 735, one of the concubines of Prince Show, the emperor's eighteenth son. Three years later, on the death of the then imperial favourite, the ministers to Ming Hwang's pleasures cast their eyes upon the lovely Princess Yang. No sooner had the emperor obtained a sight of his daughter-in-law than, violently enamoured, he caused her to be enrolled among the ladies of his seraglio, bestowing in exchange another consort on his son. Before a year had elapsed, so great an ascendency had been gained in the harem by the now-called Yang T'ai-chên that she obtained from the entire court and

from the emperor himself demonstrations of respect such as justly appertain to none but the empress consort." We are told that in 745 she was raised to the rank of Kwei Fei, second in dignity to that of the empress, and that the emperor, growing more shameless, introduced into the harem her three sisters, raising them to the rank of princesses, and endowing them with valuable fiefs from which they took their titles, Kwoh Fu-jen, Kwoh Kwoh Fu-jen, and Ts-in Kwoh Fu-jen. Her father and brother (a coarse uneducated voluptuary) were raised to high office. No outlay was spared to gratify her caprices, tributary kingdoms were ransacked for gems, and, during the early summer, relays of couriers were employed in transporting from Southern China supplies of litchi, a fruit of which she was immoderately fond. In A.D. 756 the famished soldiery rose in revolt, and the emperor was forced, it is said with unutterable anguish, to order the eunuch Kao Li-sze to strangle the Princess Yang, "whilst the latter's brother Yang Kwoh-chung and her sister Ts'in Kwoh Fu-jen, were torn from the imperial presence by the revolters and publicly massacred."

Nos. 711, 712, 713. A rose verte vase. Height, 17 inches. No mark. This is one of the pieces with the five bats (see No. 334), and is a very good specimen of its class. Seven ladies are ranged round the vase under the shade of a pine tree, the trunk of which, as is usual at this period, is painted in sepia. We cannot but regret the rich aubergine or green trunks of the Kang-he period, but in this case can console ourselves with the beauty of the ladies' dresses, most carefully painted in lovely coloured enamels, all of delicate tone. We can see European influence in the style of the drawing and in the painting. To begin with, the ground is coloured with a light green wash from the base of the vase up to the garden fence; the rocks in sepia with just the suggestion of red are painted with all the care required to represent marble, while the bamboo fence shows all the joints. "The motive shows the seven star-like damsels picking flowers—one carries a vase, another a bouquet, another a flower-basket."

Some way back we considered five figures belonging to the Kang-he period; let us now glance at those of the present reign, which we have the opportunity of doing in—

711. 712. 713. [*To face p.* 412.

714 716 715. [*To face p.* 413.

Nos. 714, 715. Height, 16½ inches. No mark. Being the figures of two ladies holding each a vase intended perhaps as a candle-bracket, but, judging from the size of the socket, more likely as a joss-stick stand. The tunics of the ladies are made of a flowered chintz with circular ornaments of green scroll work, with gilt and rose introduced. The girdle-skirts are of a deep brick-red with gilt ornaments, and bordered with black, relieved with gilt. The skirts are white with some black edging and green bands, the same pattern as on the tunics.

"This is simply an idol attendant, and has no name, so far as I can find out."

No. 716. Rose verte plate. Diameter, 15¼ inches; height, 2 inches. No mark. At the edge there is a green diaper band, the rest of the rim being decorated with four flower-sprays, dark rose-coloured pæonies and other flowers. The sides are covered with a scroll pattern in blue enamel, broken with red and yellow alternate flowers. The decoration is marked off by red circles, that in the centre consisting of a lady with attendant and a yellow deer The figures are dressed in blue and green enamels, the skirt of the lady being rose-coloured. The trunk of the pine is a sort of purple aubergine, the rocks being in that colour and blue enamel, inclining to shade off into rainbow tints.

"This scene represents the Fairy Ma Ku, on the birthday of the Queen of Heaven, going to congratulate that lady. She is carrying a basket of flowers and a *joo-e* 'as you wish.' The deer is an emblem of longevity. Behind the fairy is a female attendant carrying a wine-bottle, in order to present wine to the Queen of Heaven. The Queen of Heaven is said to be the wife of the Shang-ti, the Pearly Emperor."

"Chinese Biographical Dictionary," p. 568: "Ma Ku, second century, A.D. The sister of Wang Yüan, and like her brother an adept in the black art. By her agency a large area on the coast of Kiangsu was reclaimed from the sea and transformed into mulberry orchards. She had long finger-nails like the talons of a bird, which caused Ts'ai Ching to remark how convenient they would be for scratching one's back, whereupon he was suddenly belaboured over the shoulders by strokes from an unseen whip. She died at the age of 120."

In considering the rose verte section, attention must be called to those pieces decorated in part with what looks much more like an iron red than anything else, but is probably the result of some combination of pigments by which the Chinese seem to have been able to bring about new shades. Their skill in so doing we have already had proof of in the peach-bloom class.

Nos. 717, 718, 719. A "fancy cylindrical" vase (the reader will notice the change in shape as time goes on). Height, 17 inches. No mark. On the neck there is a tripod incense-burner, a black and white cat, lute, boots, vase with flower-scrolls, chess-board, and round vase for the chessmen. The decoration on the body of the vase consists of a wedding scene. The bridegroom with two attendants salutes the bride with four attendants, while at the back, in No. 717, will be seen the table with the two wedding cups, which, it will be noticed, have horns so as to allow of their being tied together with red cord (see p. 49). The particular shade of red referred to, which is an opaque enamel, appears on the dresses of the bride and bridegroom, as also on the lanterns carried by the attendants, and is relieved in the first instance by green dragons with yellow heads, also clouds in white, blue, and yellow. The waves towards the foot of the dresses are in green or white. The trunk of the palm is in blue enamel with green foliage, and the colouring, except where black appears, is for the rest in the usual pink and other coloured enamels of the period.

The marriage customs, no doubt, vary greatly in a large country like China; but the following epitome of those current at Fuhchau, as given by Doolittle, will suffice for our purpose. The parents arrange the match through a go-between, generally an old woman, who takes a card with the young man's ancestral name and age to the lady's family, who, if agreeable, return a similar card, fortune-tellers having been previously consulted by both families. After three days, if nothing unlucky happens, cards with the dragon and phœnix, along with two red cords and two needles in each are exchanged and kept as proof of the engagement, along with presents (see p. 210). "The red silk indicates that the engagement of the parties in marriage is fixed and unalterable, or, in common language,

717. 718. 719. [*To face p.* 414.

it is said that their feet have been tied together. The Chinese seem to be firm believers in the sentiments that Fate or Heaven decides who are to become husband and wife, and that the act of parents in engaging their children is an exponent of the will of Heaven or the decrees of Fate, corresponding to the western saying, 'that matches are made in heaven.' Some say that these threads are kept professedly for the purpose of tying together the goblets out of which the bride and bridegroom drink wine on the day of their marriage. Sometimes they are actually thus used on that occasion. More frequently, however, a new red cord or string is then used, and the old cords taken and put into the cue of the bridegroom, or worked into the shoes worn by the bride on the day of their marriage, as omens of good. The use of the large needles in betrothing parties is also auspicious. According to some, they serve to 'draw the thread along.' It is sagely asked what is the use of a thread unless there is a needle by which to use it?" The engagement may run for a month or two, or for years, according to the age of the parties. The wedding day is fixed by the fortune-teller, as also the dates of the various ceremonies that have to be gone through. About a month before the wedding the bridegroom presents the "cakes of ceremony," with other presents, according to the means of his family, and these are sometimes paraded through the streets so as to be seen by everybody. Two or three days before the wedding, the bride's family send a card stating what furniture will be sent, and the money for the porters bringing it has to be ready at the time fixed, enclosed in red paper or tied by red string. Chinese coins, having a square cut out of the centre, are carried in strings. Usually the day before the wedding, the bride has her hair done up in the style of married women of her class in society, female friends being invited to a feast to inspect the bride's outfit. On the day of the wedding the bridegroom sends a sedan for his bride, usually between five and eight in the morning, in which, thickly veiled, she is conveyed to her future home. About half-way the procession stops, and the important ceremony of receiving the bride is transacted; cards are again exchanged, and the bride's relations return home. On arrival after various ceremonies (see p. 47) the bride is lifted out of the sedan, in some places over a pan of burning

charcoal, into the house, and is joined by the bridegroom, who conducts her to a seat, and in sitting down tries to sit on some portion of her clothing as an omen that she will be submissive, but sometimes the bride manages to get some part of his dress under her so as to show she is not going to give up a proper independence. After this the ceremony of "worshipping the tablets" is performed, the table being set out with two candlesticks with large lighted candles and a censer with lighted incense between them, the two cups with the red cord, two miniature cocks made of white sugar (see p. 89), five kinds of dried fruit, a bundle of chop sticks, a foot measure, a mirror, a pair of shears, and a case containing money-scales. Some or all of these are frequently placed on a tray made out of the wood of the willow tree. At certain signals both kneel down four times, bowing their heads to the earth. They then change places and bow again four times as before; this is called "worshipping heaven and earth." They then turn round, and in like manner worship the ancestral tablets, which they then face, after which they face each other and kneel again four times. One of the female assistants then takes the two goblets containing wine and honey, which she pours from one to the other several times, thereafter holding one to the mouth of the groom and the other to the mouth of the bride, and repeats the operation, changing the cups. Bits of the sugar cocks are handed to each, with perhaps some of the dried fruit. The bride, along with the candles, is then accompanied to her room where the veil is removed, after which she joins her husband, who then for the first time sees her face, and this is probably the scene represented in No. 717. They then sit down to their first meal together; but the rule is that the bride must eat nothing on her wedding day. After this the bride holds a reception, to which sometimes the public are admitted, and she must be careful not to show any annoyance should the remarks made on her appearance not be flattering. The candles in the bride's room are supposed to burn all night; if one or both goes out it is a bad omen, foretelling the untimely death of one or both; on the other hand, if the candles burn out about the same time, it indicates that the couple will have the same length of life, and the longer the candles burn, the longer will the couple live. The candles

720.

721. [*To face p.* 417.

must not melt and trickle down the sides, or that would resemble tears and betoken sorrow. "The outer garments, including the veil, provided by her husband for the occasion, are richly embroidered with dragons. In ancient times a certain empress graciously granted the privilege of wearing such apparel to brides on the morning of their marriage, and also permitting them to be borne by four bearers as well as to wear temporarily a very gaudy head-dress, worn generally by wives of high officers" (see p. 80).

Attention must be called to the shape of this vase. It is the first we have come across of what are known by the name "fancy cylindrical." They seem to have been in vogue about this time and onwards.

No. 720. Rose verte shaving dish. Diameter, $12\frac{1}{4} \times 9\frac{1}{4}$; height 3 inches. No mark. At back there is a red-spiked band at top of stand, on the rise one red pæony and two flower sprays. The edge is turned up so as not to cut the neck when placed under the chin, and is finished off with a gilt band. The rim is beautifully painted, being covered with green speckled work on which are thrown pink pæonies and chrysanthemums along with prunus and peach blossoms which, with bamboo leaves, form a sort of pattern. The figures in the centre are in dull colours, green, orange, purple, yellow, and olive coloured enamels of no merit, but the jar being carried by the attendant is of a lovely pink, same as the flowers on the rim. It is the decoration on the rims of these dishes that commends them to collectors, and they now bring considerable prices, being scarce and difficult to meet with. "This represents a retired mandarin of the Han Dynasty sitting under an apricot tree in full bloom, which was his constant practice when the trees were blossoming, as he had a great love for the flowers. His name was Lin Huo Ching. He appears to be playing chess."

No. 721. Rose verte deep plate. Diameter, $15\frac{1}{8}$ inches; height $3\frac{1}{2}$ inches. No mark. Brown edge. On the rim we have six landscapes between alternate pink and green diapers, with pæonies on the former and prunus or peach blossom on the latter. The sides are left plain except for a pointed brown band at foot relieved by gilt. The floor of the pavilion is in blue, pink, green, and purple opaque enamels and black pillars.

"During the T'ang Dynasty, when the Emperor Hüen Tsung was choosing ladies for his harem, one damsel named Yang Kwei-fei, a very pretty girl, was chosen to sit in the royal chariot and enter the palace. The emperor took a great fancy to her, and made her a royal concubine. She is here depicted leaving the chariot."

A full account of this lady is given under No. 710 as the Princess Yang.

Nos. 722, 723, 724. Before passing on further we may as well look at another form of this style, a conical vase. Height 15⅜ inches. No mark. There is a metal ring at the top, so apparently at one time it must have been higher, and for some reason or other been cut down. Of porcelain, somewhat similar to the pilgrim bottle, No. 703. The decoration, done with less care, here consists of three female figures, one of which is on the neck, with the trunk of a tree at her back. On the other side of the vase there is nothing but the trunk of a tree sketched in sepia and tinted with a sort of purple wash, a pink and yellow fungus resting at foot. The ladies dresses are in blue, green, and yellow enamels of good transparent quality, with the same gold purple we find on the pilgrim bottle, only of a redder shade. There is no trace of aubergine, which by this time seems to have gone quite out of fashion.

"Once upon a time two fairies took their hoes, and going to the mountain of the heavenly terrace, planted a garden of medicinal herbs."

No. 725. A rectangular vase with carved wood top, base apparently fixed into wooden stand. Height 18 inches. White porcelain inside. This vase seems to have been made in four pieces which were joined together before the firing. The panels are edged by green bamboos spotted with brown, two are decorated with peaches, one with pomegranates, and one with finger citrons, all having aubergine stalks. The rocks at foot are in shaded colours, red, blue, and green. This vase is not as old as it looks, but is probably a reproduction of an old shape, the peaches are in shades of pink, so we shall not be very far out in calling it a Keen-lung piece, the more so that the colouring of the rocks, having a tendency to rainbow tints, is quite in keeping with this period. It is odd that

722. 723. 724. [*To face p.* 418.

725. [*To face p.* 418.

727. [*To face p.* 419.

in imitating old pieces the Chinese did not use the old colours or, as a rule, make any attempt to do so, the aubergine stalks being the only concession in this case to the past. Fruit subjects were in vogue about the Yung-ching period; but this piece seems to lack the careful technique of that time, and is probably of later date. This piece belongs to Mr. Willett.

Nos. 726, 727 represent a pair of rose verte dishes. Brown edge, diameter 14 inches, height 2¼ inches. No mark. The decoration is marked off by five black rings, the diaper bands being in pink and light green of blue tint, four of the diapers are the old trellis-work pattern, but two are new, a sort of spider's-web work. The reserves at the sides are marked off in yellow and decorated with various symbols. In the groups in the centre a rich yellow enters very largely into the composition, one of the horses in each being yellow, as also the banners. The other horse is of a dull white enamel. The greens are in two shades of yellow and a blue. The sky is painted in pink, which colour enters freely into the dresses, as also blue enamel.

No. 726. "During the time of the three kingdoms of Shu, Wei, and Woo, General Chó of Wei sent an inferior officer named Chang with troops to surround the house of Lau Ke. His wife fell into the hands of the enemy, and was rescued by an officer named Tieu, who is shown with a sword and bow and arrows; he gave the lady his horse on which she is seen seated. The officer Chang is seen behind in pursuit."

No. 727. "The Emperor Yuan Te of the Han dynasty had a concubine named Wong, who was very pretty, and played well on the guitar. The king of Sieng U, hearing of her, came with an army to seek her, and conquered Yuan Te, who was therefore obliged to send her with her adopted younger brother to Sieng U to beg for peace.

"The picture depicts them on their way; the figure on the left is the adopted brother, an attendant is walking beside the lady, and a banner-man is holding a banner over her."

Mayers, p. 14. "Chao Kün, surnamed Wang. A famous heroine of romance. Said to have been taken into the harem of Han Yüan Ti, B.C. 48, where, however, she was secluded from the notice of her Imperial lord through the malice of his treacherous minister, Mao Yen-Show. The latter,

according to one version of a romance which is variously related, had been commissioned to bring her to the palace on a report of her beauty reaching the Court, and she was found by him to be of surpassing loveliness, the daughter of poor but worthy parents. Her father refused to pay a sum demanded from him as a bribe by Mao Yen-Show, who, in revenge, presented to the emperor a portrait so little like the original that his Majesty conceived no wish to see the new addition to his seraglio, and she languished in oblivion for years, until chance threw the emperor across her path, when he at once became enamoured of her beauty. The faithless minister, his wiles discovered, fled from Court, and took refuge with the Khan of the Hiung-nu, to whom he showed the real portrait of Chao Kün. The Khan, fired by the hope of obtaining possession of so peerless a beauty, invaded China in irresistible force, and only consented to retire beyond the wall when the lady was surrendered to him. She accompanied her savage captor, bathed in tears, until the banks of the Amur (Heh-lung Kiang boundary) were reached, when, rather than go beyond the fatal boundary, she plunged into the waters of the stream. Her corpse was interred on the banks of the river, and it is related that the tumulus raised above her grave remained covered with undying verdure (whence the tomb is called Ts'ing Ch'ung). The history of Cho Kün forms the basis of the drama translated by Sir John Davis, with the title 'The Sorrows of Han.' The actual historical fact, as narrated in the T'ung Kien Kang Muh, is that, in B.C. 33, the emperor cemented an alliance with the Khan of the Hiung-nu by bestowing upon him in marriage, on his visiting the Court, the lady called Chao Kün, who, on reaching the country of her adoption, became recognized as queen, with the title of Ning Hu."

Nos. 728, 729. "Two rose verte dishes, brown edges. Diameter, 13⅞ inches; height, 2½ inches. No mark. Here the decoration is again marked off five black lines. The diapers are in green and pink, the reserves being partitioned off at the sides by yellow bands; this colour also appears in the dresses, but is of a faint shade. The blue is over the glaze, but takes more of a purple tint. Of greens there are three shades—the old that we find on the famille verte proper, a yellow, and a thin bluish. In No. 729 the trunk of the tree is

728.

729. [*To face p.* 420.

730. [*To face p.* 421.

not aubergine, as of old, but is painted in brown and black. The dull white enamel which we found in Nos. 726, 727 is present in small quantities where the underclothing shows on the figures in the centre. The ground is formed by light sepia washes.

No. 728. "This shows the prefect Sie Pok Chiong restoring a boy, who had been kidnapped, to his father."

No. 729. "Depicts the old fairy, Nan Kik, carrying a staff, accompanied by a fairy boy, with a musical instrument. On the road they meet two other fairies, one carrying fungus."

Mille Cerf.

This class might be called late famille verte.

No. 730. A pear-shaped vase, with short neck and wide mouth; unglazed base. Height, 20 inches. Deer-head handles. No mark. Made of rather wavy porcelain. The decoration shows traces of European influence, and seems to have taken in France under the name of the *Mille Cerf*. The colouring is chiefly in browns and greens, the latter being of that blue shade so often to be met with in Yung-Ching pieces, so that we are probably not far out in according these vases to this time, or a date near it. The stems of the pines are not in aubergine, but painted in sepia and browns; while the hills seem to be traced in sepia and coloured in browns and green, some of the higher peaks being in blue enamel. The pheasants introduced here and there are in a dull red, very thinly applied.

Pére Gerbillon seems to have accompanied the Emperor Kang-he some seven times into Tartary on hunting expeditions. The following, taken from the account of the fourth journey, gives a very good idea of how the sport, as far as stag-hunting was concerned, was carried on. They set out from Peking on the 8th September, 1692:—"The 16th his Majesty set out before day to go a stag-hunting; we went 20 li before we dined. About 10 li further, having advanced a little into the mountains, the emperor killed a stag that weighed above 500 pounds. From thence we entered into a pretty large valley, abounding in quails and pheasants, many of which were catched by the hawks, and the emperor shot with arrows some pheasants flying. About two his Majesty ordered supper to

be made ready, it being the custom of the Tartars to sup ver
early. He himself dressed the liver of the stag he had kille
this and the haunch being esteemed here as the most delicat
pieces.

"The 17th the weather was rainy, which prevented th
emperor from going a stag-hunting.

"The 18th the weather being cloudy the emperor did n
hunt with the stag-call, but made some rings and had ver
good sport.

"The 19th the emperor set out at daybreak to go stag
hunting, but having lost some time in pursuit of a tiger, to n
purpose, it became too late to use the stag-call; however, i
three rings thirty or forty stags and roebucks were killed.

"The 20th at daybreak we set out along with the emper
to hunt with the stag-call. As the stag would not answer th
call, we had recourse to rings, and killed a great number
stags and roebucks, with five wild boars, three of which las
fell by the hand of the emperor. The 21st, the emper
having hunted with the stag-call without success, sent for fiv
hundred Korchin Mongols, in whose neighbourhood we were
they are reckoned excellent hunters, and very expert i
forming circles; and as they bear their own expenses, an
use their own horses, the emperor, to fatigue them the les
divided them into two companies, which were employed alter
nately. This day they made double rings, the innermost wa
composed of Mongol hunters, the second consisted of th
emperor's hunters, who marched fifty or sixty paces behin
the others, and had orders to shoot the game that escaped ou
of the first ring, within which the prickers beat the thicke
places of the wood. The Mongol hunters did not shoot at al
The ring was made on the declivity of a mountain covere
with wood; at the bottom was a grassy plain with some sma
filbert trees interspersed, which were no impediment to th
horses. Beyond this was a steep mountain, which no wounde
stag that escaped out of the wood could climb; but bein
obliged to keep the plain, was exposed to the shot of th
hunters. In a place so commodious for sport it could not fa
to be both successful and agreeable, and they killed eighty-tw
large stags and roebucks, very few escaping. His Majest
dined in the open field with the usual ceremonies. The 23r

rings were made in like manner, but not with equal success, only fifty stags and roebucks being killed. As the emperor was riding after a roebuck his horse slipped his foot and fell, but his Majesty received no hurt. The 25th the emperor set out an hour before day for Ulatay, a place famous for hunting, the neighbouring country being full of hills interspersed with valleys and plains, and covered with groves and thickets, affording a delightful prospect, and abounding with game. In the morning he killed two large stags decoyed by the call; they afterwards made two rings and killed a very great number, his Majesty striking nine with his own hand. The 26th at daybreak the emperor went to hunt with the stag-call. In a small plain a league from the camp we perceived three large stags walking not far from us, whereupon his Majesty alighted and ordered them to call the stag. The male answered; but the emperor making a little noise as he advanced with the person who carried the stag's head before him, the beasts discovered the snare, and ran away before they came within musket-shot. This not succeeding, they made two rings, wherein they killed upwards of fifty stags and a few roebucks, with five wild boars, but the high wind obliged us to return early to the camp. The 29th we continued in the camp, but the emperor set out by daybreak for a place in the mountains, called Ulastay, noted for a prodigious number of great stags. The hunting began with the stag-call, and his Majesty killed two very large ones. Towards noon a ring was made, in which above ninety were slain, with eight or ten roebucks, so that a hundred and two of both sorts were brought to the camp—the emperor himself killed thirty-six in a short time. It was a pastime worthy of a prince to behold these stags descending in herds on all sides into a narrow vale between two very steep, woody mountains, and, as there was no passage out, some endeavoured to reascend the mountains, and others forced their way through the hunters, whom they sometimes threw off their horses. However, as the ring was double and very close, his Majesty had given leave to his officers and hunters to shoot all that came near them, so that scarce one escaped. One of the pages of the bed-chamber being very near the emperor his horse pranced and threw him down at the instant he was shooting at a stag, so that he would have killed one of his companions if

he had not nimbly turned aside, but unfortunately the arrow grazed on his Majesty's ear. The horse ran away, and as h belonged to the emperor's stables the page ran after him an took occasion to absent himself the rest of the day; but a night he returned with his horse, and causing his hands to b tied behind him like a criminal, went and kneeled at the doo of the emperor's tent to show that he threw himself at hi majesty's mercy, and acknowledged himself worthy of death The emperor was contented with sending him a reprimand.' One day seems to have differed but little from another, an by the 22nd October the party were back in Peking. The landscape on these vases may represent Ulatay, Ulastay, o other favourite resort of the deer, and may have been painte in commemoration of some celebrated day's hunting.

Father Ripa gives the following account of the stag call "The emperor took part in another species of sport unknow in Europe and less fatiguing. He set out by night with al the great company above mentioned, and when within two miles of the spot selected for sport he left the army, an ascended to the top of a hill with six or seven hunters clothe in stag-skins from head to foot. Here one of the hunters pu on a kind of mask resembling a stag's head with horns, an concealed himself among the bushes in such a manner that a first sight he might be taken for a stag, while the Emperor and others crouched down close by, all being armed with goo guns, to the ends of which were fixed small pieces of stag's horn. The stags are followed by several does, which they wil not allow any other stag to approach. Early in the morning they instinctively raise a cry of challenge; the other stag arrive and a fight ensues, which continues till one is slain when the victor takes possession of his rival's herd of does One of the hunters now blows an instrument, which both in shape and sound very much resembles those with which our herdsmen call the swine, and which closely imitates the belling of the stag. At this sound the stags hasten to the hill, an seeking their supposed rival they come within gunshot, an meet with their death. The Emperor had the first shot, an if he missed the stag was quickly killed by the huntsman It happened one day that at the sound of the horn not on stag only but two appeared at the same time within shot an

731. 732. [*To face p.* 425.

began to fight. One of them was soon hit by the Emperor, and the other, instead of running away, strove to finish his dying rival, thus giving his Majesty the opportunity of killing him also with the second shot. The sport lasts only about two hours, as later in the day it would have no effect, and every morning from five to ten stags were thus killed. This was a sport in which the Emperor Kang-hy indulged every year in the months of September and October" (p. 83). "The emperor could not remain long in the same place, and thus after a few days he left Chan-choon-yuen for Pa-choo, another mansion of enormous dimensions, with a park so abounding with stags that they appear like flocks of sheep." From this it seems clear that the stags on this vase are not exaggerated in number, but that we may have truly represented one of the imperial parks with its herd of deer. In the list of designs given by Dr. Bushell, taken from the Chiang hsi Ta chih for the eighth year of Chia ching (A.D. 1529), we find mentioned "oval vases with propitious clouds, a hundred dragons, a hundred storks, a hundred deer, in enamel colours, and the inscription 'Ever-preserving heaven and earth'" (p. 113).

Blue and White with Copper-red.

Nos. 731, 732. A pair of conical-shaped vases. Height, 20½ inches. No mark. Decorated in blue and white, with pink from copper under the glaze; exceptionally nice pieces and excellent examples of Chinese freehand drawing. In No. 731 we have a cock standing on a rock seemingly ready to do battle, while pæonies grow on one side and a magnolia tree on the other. In No. 732 the decoration consists of two storks standing among lotus, while there is a willow tree on the other side. These vases have not the engraved band near the base, but the figures of the storks are traced in the paste, and they may date from close on the Yung ching period. There is little peach bloom in the decoration, but the pink shade is very freely employed in the rocks, flowers, and plumage of the cock.

Painting on porcelain must have presented many difficulties to the Chinese who, accustomed to freehand drawing, no doubt found the application of enamels a very cramped and laborious process, and it is therefore in pieces decorated under the glaze where the pigments used were more like water-colours that we often find them at their best.

Chinese Drawing.

In judging of Chinese painting it is well to remember that they never use oil, while what they most admire is great freedom in drawing. In China painting cannot be said to be a profession any more than writing is in Europe. Every one here is supposed to be able to write, so there every lady and gentleman is expected to be proficient in the art of writing, drawing, and verse-making; the decoration of fans, scrolls, etc., by these means being an accomplishment that all of good position ought to possess. Of course some are more celebrated for their drawings than others, and the designs we find on porcelain were at times supplied by the skilled courtiers at Peking, poems from the pens of more than one emperor being also to be met with now and again.

Writing and drawing go hand in hand, the artist in China occupying much the same position that the writing-master does here. What every one can do, with more or less skill, no one will pay long prices for, and scrolls by the best artists of to-day can be purchased for a few shillings.

There is an interesting article on this subject by Dr. Edkins, in the *Shanghai Mercury* of August 24, 1900. He points out that the art of writing and painting were called into existence by the invention of the fine-pointed hair pencil, and have been contemporary for fifteen or sixteen centuries. The caligraphist is a painter who uses black and red, while the artist employs a greater variety of colours. "In the second century after Christ paper came from Alexandria to China, and the ingenious natives at once proceeded to make it for themselves." Before that bamboo tablets and silk had been used, the latter of course being still largely employed. "About A.D. 220 a general called Mengkwa improved upon the pencil by using fine hairs from the skin of the hare, but perfection was only attained in the fourth century after Christ," when caligraphy and drawing both improved greatly with the use of the better implement, while, "by resting the hand when drawing on the wrist only and not on the little finger, great freedom is secured both in ordinary writing and painting." About this time "artists began to acquire fame for special departments in painting. In the Sung dynasty there was a

northern and southern school of Chinese art." . . . "Paintings of fifteen hundred years ago are still copied, though the originals have long since perished. Such artistic power as modern painters possess is exhibited in these copies of old works of art, but in the illustration of modern novels they have a wide field, and so good is the work that it may be firmly held that the painters in China still hold their own high place, and especially in this province of Kiangsu." An account of the two schools of China will be found in Mr. Anderson's book, p. 489.

Céladons and Biscuit Céladons.

Nos. 733, 734, 735 represent three bottles belonging to Mr. Winthrop, of which he kindly sends the following description:—

Decorated with Coloured Enamels.

No. 733. "Pear-shaped bottle with slender neck, of a cold white paste resembling polished white marble, covered with a decoration executed in coloured enamels, everywhere outlined with black. The rinceaux (meanders) are red, green, yellow, and carmine, the flowers varying on each face. The band at the lip is formed by simply filling in a ground of thick blue enamel, with a yellow border at the extreme top. White porcelain glaze foot, with square Kien-lung mark pencilled in red upon the glaze."

Céladon.

No. 734. "Pear-shaped bottle with slender neck, presented to the present owner by 'Chinese Gordon' (Gordon of Khartoum). It has a royal blue ground with no decoration whatever. This ground is a 'céladon,' *i.e.* the colour mixed with the glaze. The foot shows a pure white porcelain, and the square Kien-lung mark traced (pencilled) in dark blue under the glaze."

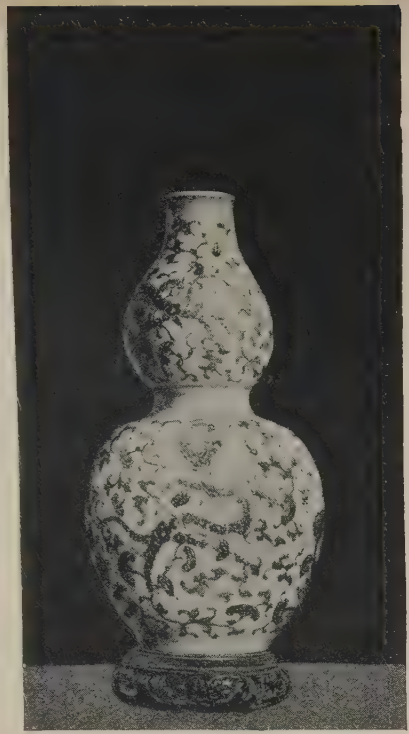
No. 735. "A globular bottle of fine turquoise 'truite' ground with splashes of violet. The foot has been smeared with a sort of brownish glaze with innumerable burst air-bubbles. No mark. This is a very brilliant piece both for glaze and colour."

No. 736. A pear-shaped, fluted bottle, with two small cylinders on the neck. Height, 17 inches. Mark, Keen-lung seal. This piece is covered with a pearl-grey céladon glaze, highly vitreous, as can be seen by the photograph. The shoulder of the bottle, having evidently been one blaze of light, has come out lighter in colour than the base and neck, on which the light did not fall in the same way. These marked pieces are of great use when the marking can be relied upon, as they give us some idea as to the shapes, style of workmanship, and colouring in vogue at the period stated. This piece is in the Salting collection.

Coral with Blue under the Glaze.

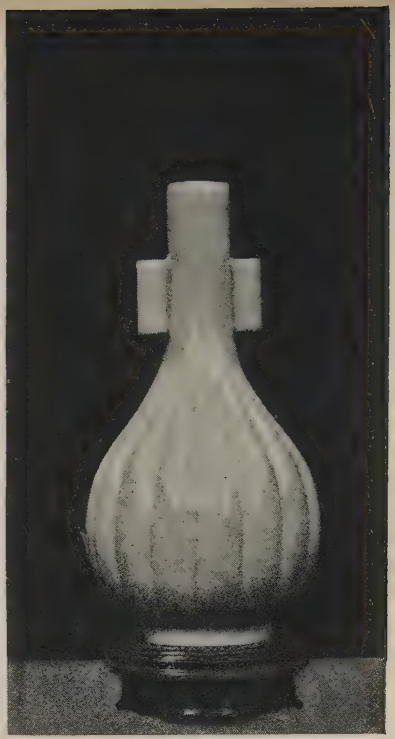
No. 737. Bottle. Height, 21 inches. Mark, Keen-lung. Here we have five (five-claw) dragons in blue under the glaze, disporting themselves in waves of coral red, painted on the white porcelain, while the two tiers at the base are in green enamel. In nearly all these pieces we find green introduced in limited quantity. This bottle, as far as decoration goes, is on all fours with the jar No. 269, and there would be no need to include it in this series were it not that it has the advantage of being marked with what seems a reliable date. The jar referred to is probably older than this bottle, and this particular style of decoration, we have every reason to believe, was known in the Kang-he period; in fact, the mark in the present case being in the ordinary character, instead of the seal, as in No. 740, where the decoration is more modern, the piece being enamelled all over, may perhaps betoken that where the Chinese copied an old design, they put the mark in the character used in the Kang-he and preceding reigns, but when they followed the models of the day, they used the seal character then in vogue for marking. Of course, in the ordinary way, they would have marked this bottle Kang-he, or whatever period they considered the style of decoration to belong to; but if this piece was for the emperor's household, as the five claws would seem to indicate, it would, we may suppose, have to bear his *nien hao*, and no other.

At the top there is a border in blue under the glaze, a variation of the honeycomb diaper, and these seem to have

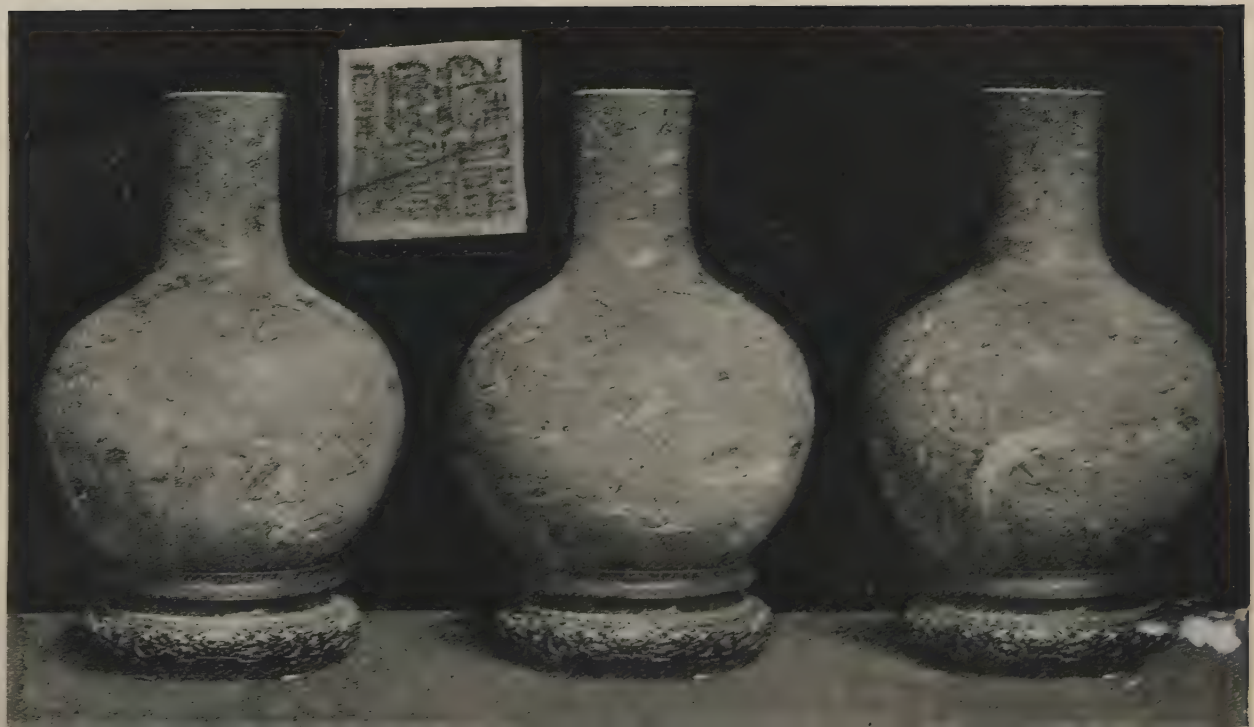


738.

737.



736. [*To face p.* 428.



been used about this time, see Nos. 354 and 777 belonging to this period.

Most of these big bottles seem to date from about this time.

Blue and White with Peach-bloom.

In No. 738 we have another instance of a reproduction in imitation of the Yung-Ching period. A gourd-shaped bottle (height, 17½ inches. No mark), decorated in blue and red under the glaze, the latter colour being in one of those shades that it seems impossible to define, but in this instance somewhere between orange and claret colour. The decoration consists of four dragons on the lower and two on the upper bulb in the midst of fungus scroll-work; the red showing on the dragons and flower of the fungus.

Yellow Enamel with Blue under the Glaze.

Nos. 739, 740, 741. Bottle, covered with lemon-coloured enamel. Height, 20½ inches. Mark, Keen-lung (seal). This piece illustrates a style of decoration that was not uncommon about this period. A certain amount of the design, as was often the case in earlier times, seems to have been applied in blue under the glaze, and after the first firing the piece was again taken in hand, and the decoration completed chiefly in green enamel with thin, dull-coloured reds, the remaining uncovered porcelain being then coated with yellow enamel. The green, in places being over the blue, has a bluish shade, and the whole has a soft, subdued, pleasing effect. On one side, as seen in No. 739, a mulberry-tree in blue under the glaze runs right up the bottle; on a bend of the trunk stands a phœnix, with a second at the back, each holding a fungus in its mouth, the whole combination picturing long life with peace and plenty; while, on the other side (No. 741), is a fir-tree, chiefly in green, with two of the same birds, holding in their mouths a peacock's feather, thus symbolizing long life and rank. Between these two trees the second place of honour is occupied by two storks (No. 740), emblems of long life; while on the branches of the trees perch rows of parrots and other birds, each of which, to the Chinese mind, conveys some hidden meaning.

The Twin Sisters.

Sir John Davis, in "Chinese Novels," published in 1822, gives this tale, which, perhaps, forms the motive on the beaker (No. 332), and may be of interest to those readers who possess the first volume of this work. Briefly told, the story runs as follows: "Early in the reign of an emperor, of the Ming dynasty, there dwelt, in a city of the province of Hoo-kwang, a merchant named Siaou-kiang, who had the misfortune to live on very indifferent terms with his wife. . . . As the father and mother were extremely plain and very stupid, so, on the contrary, their two daughters were very handsome and particularly clever. After ten years of age they began to resemble fair flowers glittering in the dew, or fragrant herbs agitated by the breeze; and their beauty every day increased, until, having reached the age of fourteen or fifteen, no one could behold them without emotion. Instead of seeing that such charming girls could command as husbands young men of rank superior to their own, the stupid father and mother wrangled over the selection of sons-in-law of a most undesirable nature. Finally, unknown to each other, the father came to terms with two of these youths and the mother with another two. So that in the long run four other families became involved in the quarrel, which had to be submitted to the chief magistrate for settlement. This dignitary summoned all the parties concerned to appear before him, and was greatly surprised to find that such plain-looking parents could have such beautiful daughters, and came to the conclusion that 'to choose them husbands from among these four would be like searching for a hero among dwarfs. How can I possibly select one! I did not think that so much beauty and such ill-fortune could be combined.' The law, however, had to be complied with; so he ordered the father's favourites to kneel on the left side, the mother's on the right, and the two girls in the front. Addressing the latter, he told them to show their preference by turning themselves to the left or right; 'but remember that in this slight movement is involved the welfare of your whole life, and your choice should therefore be a good one.' Shocked at the uncouth appearance of the four suitors, the girls closed their eyes and cried, turning neither to the left or the right; so, after a time, the judge said

'it would seem from this that the persons chosen by both your parents are exceptionable. You need not think of marrying any of them; I will provide for you myself. There is no good reason why two such persons should be given as wives to booby clowns.' He then decided that as the periodical examination for literary degrees was not far distant, competitors should state outside their essays whether they were married or single, and that the prize for the former would be a brace of curious deer, and for the latter two beautiful damsels. 'Those who won the prizes would be the first literary candidates of the year.'

"On a certain day after the examination, the judge ordered the deer to be placed on one side of the hall and the two ladies, seated in ornamental sedans, such as are used at weddings, on the other, the flowered lanterns and the music being in readiness to proceed to the marriage. When the drum had been struck three times the judge came into the hall and said, 'Which are the four successful candidates? I request them to stand aside that I may address them.' When the officer heard this he read aloud the list of successful candidates, the names of the two unmarried ones being Sze-tsin and Chy-yuen; but only the former stood up, and on being questioned by the judge acknowledged that he had written both essays, never thinking more than one would be chosen, and hoping if such was the case that it might be that in the name of his friend Chy-yuen, whom he wished to do a service to, but who unfortunately was not present, not knowing this was the day. That, as for himself, he could not marry, as all the fortune-tellers whom he had consulted had said he was never to be paired, and that, although of the literary order, he intended to become a priest. The judge replied that there was little faith to be put in such predictions, and that it was fortunate that he had discovered the truth, or a great injustice would have been done to one of the ladies. 'As the matter now stands, both the first and second place are yours, and each of the ladies belong to you. Any one may make pretensions to riches and honours, but such beauty as they possess is not to be found everywhere, and none should obtain but such as deserve them; certainly not a false pretender.'

"Sze-tsin still objected that it was not right to link the

fate of the two ladies with one so unlucky, who had been told that it was his destiny never to be paired. The judge laughed at this, and said he need not fear, there was no pairing, as there would be three of them, and that what was happening that day was in exact conformity with what had been foretold him. Sze-tsin had therefore no alternative, and standing up before the judge with the two ladies they all bowed down four times before their benefactor, and Sze-tsin, mounting his horse, accompanied the two ornamental sedans home.

"In consequence of this decision the name of the judge became celebrated, and the emperor, calling him to Peking, gave him a situation in the Military Tribunal, while Sze-tsin was advanced to a place in the Literary College, and continued to live with his friend, the judge, on terms of father and son.

"The ancient saying is very true, that none but the worthy can discern the worthy."

There are several similar tales in which a scholar marries two ladies, any of which might almost equally well be the motive of No. 332.

Famille Rose.

No. 742. Rose plate. Diameter, 21⅛ inches; height, 3¼ inches. No mark—gilt edge. This may be described as a greatly enlarged dessert plate, of fine colouring and workmanship. The octagon and square diaper border just beyond the edge is in that blue-green enamel so usual at this period, and is exactly the same as we find on the eggshell plates. This is followed by scroll-work outlined in black and filled in with brown curl work, relieved by pink lotus and other many-coloured flowers, while between the *joo-e* head-shaped ornaments are large sprays of pink pæonies, lotus flowers, and chrysanthemums. In the centre is the brown trunk of a peach tree, relieved with gilt; on this is perched a blackbird. The rocks are in blue enamel, shaded with pink (as noticed in No. 716), the beginning of the rainbow tints we find so generally used a little later. Pink and yellow pæonies complete the decoration.

"The Chinese starling or blackbird, which in China is called 'pako' (eight—because it is said always to be seen in bands of eight individuals); it occurs in all the towns beyond

742. [*To face p.* 432.

743.

744. [*To face p.* 433.

the mountains. The extreme point where I have met it is in the valley of Han-tchong, in Chensi, and all the birds of this kind which are seen in cages in captivity at Peking and elsewhere certainly come from the southern districts.

"These starlings are much appreciated by the Chinese, because of the ease with which they learn to speak, as also for the variety and tunefulness of their natural song. In their wild state they live near habitations, and make their nests in holes of trees. Their food consists of grain and insects, and one may even see them sitting on the backs of cattle picking out the parasites. The pakos must then range as a useful bird and a friend of man, and can become acclimatized in Europe" ("Des Oiseaux de la Chine," by M. David, p. 365).

Whole-coloured Rose.

No. 743. Semi-eggshell plate. Diameter, $7\frac{3}{4}$ inches; height, 1 inch. No mark. The rim and part of the side are covered with a shining purple glaze, relieved by eight white lotus flowers and eight blue flowers. In the centre a lady sits, with pink fan in her hand, while two boys say their lesson to her, all in green, blue, and pink enamels. The lady has a skirt of white enamel, green dress, and blue sash.

No. 744. Plate. Diameter, $8\frac{3}{4}$ inches; height, $1\frac{1}{4}$ inch. No mark. The surface is covered with a ruby enamel, same as on the backs of the eggshell plates. At the edge there is a gilt band. Two white scrolls, one wide and one narrow, which cross each other, the turnover, or back of the former being green with square and octagon work, that of the latter blue with trellis-work diaper. On the wide scroll the decoration consists of a cock, with pæonies in pink, yellow, and white enamels, the foliage being in dark and light green. The reader will notice the dragon-fly at the top. On the narrow scroll, flowers, and bird with a long beak. The surface is further broken by two chrysanthemums in white enamel, with light green shading.

Eggshell

Plates appear to have been produced during the Yung-ching period (see Nos. 362, 363), and ran through the whole of the present reign. As it seems impossible to allot the various

specimens to any particular date, the illustrations are here placed together in the order they may be supposed to come, and with those given in vol. i. will afford the reader a fair idea of the patterns to be met with in this charming class.

No. 745. A ruby-backed eggshell dish. Diameter, 7⅞ inches; height, 1⅝ inch. No mark. Here the drawing is good, and the colouring in delicate tints. The decoration is marked off by black lines, the border being in pink. The gentleman is dressed in light blue, while the settee is in purple brown. The lady at the back is in yellow, the one at the end of the settee in pink. The vases are in blue and green, the stand or seat at back in black, and the tall stand bamboo.

"At one time a nobleman left his home and determined to become a Taoist priest; his wife and children are shown remonstrating with him."

No. 746. This rose-backed dish (diameter, 7¾ inches; height, 1⅛ inch—no mark) is one of the salmon-coloured class, the various pinks with which it is decorated being all more or less of that hue. The decoration is marked off with black lines, the outer border at the edge being in a pinkish, blueish grey: inside this there are eight scallops forming a second border, most delicately painted in a rich pink. The stand at the back is bamboo with a pink top, the darker vases and jars, as seen in the illustration, being in green or blue; but with the exception of the streamers to the lady's dress, the rest of the colouring is in salmon pinks, and the whole has a warm and pleasing effect.

"Depicts a famous woman, named Chó Tai Ka, teaching her children."

No. 747. Eggshell plate. Diameter, 8⅛ inches; height, 1¼ inch. This is one of the rose-backed seven-bordered plates.

1. At edge, gilt lotus scroll band.
2. Wide mauve pink band, covered with octagon and square diaper-work. The four reserves are marked off at the sides by blue enamel bands and filled with coloured flowers. Between the reserves are four dragons in white enamel curled into circles.
3. Foliated band of blue "Y" work.
4. Salmon-coloured band with scroll-work in red.

745.

746. [*To face p.* 434.

747.

748. [*To face p.* 435.

5. Deep-coloured rose band with conventionalized scroll-work in a lighter shade of pink. The four reserves are in blue enamel ornamented with light blue scrolls.
6. Green trellis-work band with gilt ring on either side.
7. Gilt ground covered with coloured flowers, and green foliage marking off the leaf-shaped medallion in the centre.

In the middle the decoration consists of the usual lady and children, table with books and other symbols, while on the ground stand various vases.

No. 748. Eggshell plate. Diameter, 8⅜ inches; height, 1½ inch. This is what may be called a four-border plate, and the decoration not being so tightly packed as in No. 747, it can be seen that the marking off is done in sepia. To begin at the edge there is—

1. A light green band covered with trellis-work in blue and red.
2. Wide border with conventionalized flowers and foliage in gilt.
3. Pink band covering the sides with octagon and square diaper-work, broken by four ornaments in same colours.
4. Blue "Y" work, marking off the leaf-shaped enclosure, on which are thrown grapes and vine leaves in gilt.

The central decoration consists of a lady with two children, one of which is handing a peach. At back there is a rockery in cream-coloured enamel.

The tracing of the diaper patterns on the pink, as on most of the other enamels in all these plates, seems generally to be in blue and red.

In the catalogue of Ming china before referred to we find No. 55, "Tazza-shaped cup, Ch'êng era, 1465–1487 porcelain, painted in enamel colours on a pure white ground; a vine with leaves and tendrils of bright green, and grapes of deep amethyst colour, drawn with the utmost delicacy." So that the vine was an old motive, although seemingly not much employed during the Kang-he period; but we often meet with it from this time onwards.

No. 749. A ruby-backed eggshell dish. Diameter, 6⅜ inches; height, 1⅛ inch. No mark. In this instance, there is no diaper-work, the decoration consisting of two cocks

standing on a green sloping ground, with two pæonies above, one in rose, the other in a purple pink; the rocks in front are in blue, with foliage in dull purple and a green spray. The cock to the front is in the usual cochin china plumage, the other in a purple grey.

No. 750. Ruby-backed eggshell plate. Diameter, $8\frac{1}{8}$ inches; height, $1\frac{3}{8}$ inch. No mark. This is a very richly decorated plate. To begin at the rim, there is a green band with black trellis-work followed by a gilt scroll band. Then comes the octagon and square diaper in black and red on a pink ground broken by four white-shaped reserves, one being in the form of a finger citron, another in the form of a leaf, and these are finished off by flowers at the ends in rose and other colours. In the citron-shaped reserve the reader will notice the horned wedding goblet which, like most of the other symbols, is in gilt. Below there is a waved trellis-work band in blue, followed by "Y" work in black on gilt. In the centre, on a blue rock, are two pheasants among a profusion of pæonies and other flowers, with a prunus spray and butterfly above. Knowing this and a seven-bordered plate, same pattern as No. 372, had all along been in the same family, the writer asked the lady to whom they belong to kindly try and find out something about their age, and, after a little time, the following note was received: "I have looked the history of the plates up, and I find my great grandmother, Mrs. Prideaux, wife of Humphery Prideaux, of Prideaux Place, Padstow, came to Bath on the death of her husband in 1793, and brought the plates with her. How long she had them at Prideaux Place I can't say. This is all I can do for you; 108 years old —not me, the plates. Yours very truly, MARY PRIDEAUX BYTHESEA."

This date brings the plates well into the Keen-lung period, and we shall probably not be far wrong in putting them down as belonging to the time between 1750–1760.

No. 751. Ruby-back eggshell plate. Diameter, $8\frac{3}{8}$ inches; height, $1\frac{3}{8}$ inch. No mark. This might be called a five-border plate. To begin with, there is a

1. Blue band at the edge, followed by
2. Pink diaper band.
3. Narrow gilt band between two black rings, then wide

749.

750. [*To face p.* 436.

732. (*To face p.* 103.

753.

754. [*To face p.* 437.

sepia diaper border broken by four shaped reserves filled with gilt conventionalized flowers with coloured flowers at edges. Between the reserves four conventionalized "Mangs" in blue enamel, and another narrow gilt band between two black rings.

4. Sepia diaper band with black ring.

5. Waved black band with blue "Mang" and black tassel at top, and beautifully painted flowers in coloured enamels twisting round the band.

The central decoration consists of a lady seated at a table with boy running away. The former is dressed in various shades of pink, the costume being carefully ornamented with various patterns in black and red.

"Represents a woman holding a flower and playing with a child."

No. 752. Eggshell plate. Diameter, $8\frac{3}{8}$ inches; height, $1\frac{3}{8}$ inch. No mark. The decoration commences with a gilt ring at the edge, below which is a wide sepia diaper border with three shaped reserves filled with fruit and flowers, and three gilt ornaments with green foliage. Below this there is a wide black ring followed by a narrow gilt one. The central decoration consists of a lady with three children, and what is perhaps intended for a hare. The figures are dressed in various pinks and other coloured enamels.

"Represents a famous woman of the Han dynasty, teaching her children."

No. 753. Ruby-back eggshell plate. Diameter, $8\frac{1}{8}$ inches; height, $1\frac{3}{8}$ inch. No mark. The border here is much the same as in the preceding plate, but the pink diaper-work is of a rather lighter shade, and the design in general simpler. The centre decoration consists of a most charming landscape, painted with all the care of a miniature, evidently a view of some well-known spot on or adjacent to the Grand Canal. The mountains in the distance are indicated in the faintest manner possible, and there is little to find fault with in the drawing beyond the size of the men engaged in towing the boat. The craft used in navigating the waters of the Grand Canal have a mast and sail; but, as often as not, the wind does not suit when the boat has to be towed by the crew, which generally consists of three men, as shown in this case. Attaching a rope to the top of the mast, each man harnesses himself thereto by means

of short ropes and a piece o' flat stick, placing the latter across the chest. No other method of haulage is allowed, so as to make sure of a certain number of the inhabitants finding employment. Du Halde says: "These ropes in some places are made of hemp, and in others of very long and fine splinters of cane twisted, which are exceedingly strong, and never rot with the water." Marco Polo also describes these cane ropes; but in his day they were allowed to use horses, now three men are supposed to be equal to one horse.

No. 754. Eggshell plate. Diameter, 8⅜ inches; height, 1½ inch. No mark. This is a very carefully painted plate. To begin with, there is a black ring at the edge followed by a gilt ring. Then comes the pink border covering the rim, on which is painted, in blue and red, the usual octagon and square work so common in this class; but, after this, we have a new feature in the spiral band, which seems to consist of three gilt and black strands twining round a white centre. The three reserves marked off by blue and gilt bars are filled with fruit and flowers, while the three ornaments consist of a blue lotus on a yellow ground. The decoration in the middle is very charming, and consists of beautifully coloured flowers dropped on the china in the same way as the pieces covered all over in this manner, and known as those of the "thousand flowers." The two butterflies are in various coloured enamels.

No. 755. Ruby-backed eggshell dish. Diameter, 7¾ inches; height, 1½ inch. At the edge, within two black rings, there is a pink band with trellis-work. Below this comes blue "Y" diaper-work, broken by six pointed ornaments marked off by gilt band and filled alternately with pink, green, and yellow, all covered with the usual octagon and square work. Then follows a black ring, below which comes a green border with trellis-work succeeded by a gilt ring. Flowers and fruit in the centre, seemingly pomegranate and citron.

No. 756. Eggshell dish. Diameter, 8⅛ inches; height, 1½ inch. Originally part of a tea-set, the decoration seems somewhat out of the common, consisting of a landscape almost entirely painted in green, relieved only by a little blue enamel here and there, and the brown trunks of the trees, the pink and yellow in the dresses of the men being almost too faint to be noticed. The two bands at the edge are in bistre and sepia.

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756. [*To face p.* 438.

757.

758. [*To face p.* 439.

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760. [*To face p.* 429.

The "Y" work at top, it will be noticed, is broken into by a foliated band, similar to that in No. 747, but what this is intended to represent unless the *joo-e* head, it is difficult to say. Below is a band of sepia, octagon, and square work, the four reserves being filled with conventionalized foliage in bistre and gilt.

The scene probably represents the gathering of mulberry leaves.

No. 757. Eggshell plate. Diameter, $8\frac{1}{4}$ inches; height, $1\frac{1}{4}$ inch. No mark. The decoration is marked off by red lines. On the rim there is a pink diaper, on which flower sprays are thrown, the reserves being filled with flowers. The bottom and sides are covered with gilt lotus scroll-work traced in red, with blue enamel lotus flowers here and there. Of the five reserves, the centre is decorated with a rose-coloured flower having a green centre and gilt border. The other four reserves are skirted by narrow green bands. Two have a lady and boy; in one the former is catching a butterfly with a net, and in the other the lady is reading to the boy. The remaining two reserves are filled with a flower, shrub, and bird, all in the usual enamels.

No. 758. Eggshell dish. Diameter, $8\frac{1}{8}$ inches; height, $1\frac{1}{2}$ inch. No mark. The decoration is here also marked off in red. At the edge there is a pink diaper band broken by four reserves with blue bands at the sides, and ornamented with red conventional flower scrolls. Below this there are four ornaments in lotus gilt scroll-work traced in red, between which are bunches of fruit and flowers. The centre of the dish is decorated with flowers and two butterflies. The enamels employed are the usual pink, red, blue, and yellow, with green foliage.

No. 759. Eggshell plate. Very thin porcelain. Diameter, $8\frac{1}{4}$ inches; height, $1\frac{1}{4}$ inch. No mark. The decoration on the rim is unusual in this class, being in design similar to the lace borders found on late blue and white. The curl-work is in brown, the trellis-work in pink, except within the four ornaments formed by the eight black scrolls, where it is on the usual blue-green enamel. The other scrolls are in blue enamel with a rose-coloured lotus flower in the centre. The smaller flowers are in rose and yellow with green foliage. On the

sides the trellis-work is in pink, and the octagon and square diaper in blue-green enamel. The reserves are filled with two rose, one blue, and one aubergine fish. The decoration is marked off by red lines, the centre-piece consisting of a blue rock, two cocks, one in Cochin China plumage, that on the ground in rose and white with black tail, two rose-coloured pæonies, and magnolia with white flowers.

No. 760. Eggshell dish. Diameter, 8 inches; height, 1⅛ inch. No mark. Here the pink takes on a bluish shade, and is almost a purple at some places. The decoration is marked off by two sepia circles, the flowers on the sides being probably intended for roses, to which in one case a spray of prunus has been added. In the centre, by a rustic table, the legs of which are in a bright purple aubergine, sits a lady with a fan in her hand, while a boy on a stand gathers "Cassia twigs, symbolical of becoming a second degree man. The Chinese say there is a cassia tree, hare, and beautiful lady in the moon, hence this picture." In the distance the roofs of a house are visible among clouds. The fence is in proper bamboo colouring, with a red and yellow insect above.

The next two numbers belong to Mr. Henry Willett.

No. 761. Eggshell dish. Diameter, 8 inches; height, 1¼ inch. No mark. The sides are covered with a dark red, on which is placed a lotus scroll in gilt, the same being hatched with red, no doubt to give it the appearance of being woven into the red ground, thus resembling a silk brocade. The reserve in the middle is marked off by a sepia and gilt ring, same as at the edge. At the top there is a prunus spray in blue and white enamel, making a very pleasing contrast to the rest of the decoration, which is carefully painted in subdued tints. The scenery at the back of the lady is in sepia, that to the reader's left in very light washes of green. The walls or framework of the pavilion are in sepia, while the panels are decorated with a swastika diaper in dark red and gilt. The lady is dressed in delicate shades of red, gilt, and sepia, the boy in light greens. The rock is in blue and white enamel, the large jar in red.

This seems to have been part of a tea-set, the cream jug of which is in the Franks collection.

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764 763 [To face p. 441.

Mandarin.

No. 762. Mug. Height, $4\frac{1}{4}$ inches. Top and bottom there is a gilt scroll with red leaves; where the handle joins the side there are four raised lotus leaves coloured red. The figures are in the usual mandarin enamels, the furniture in iron red.

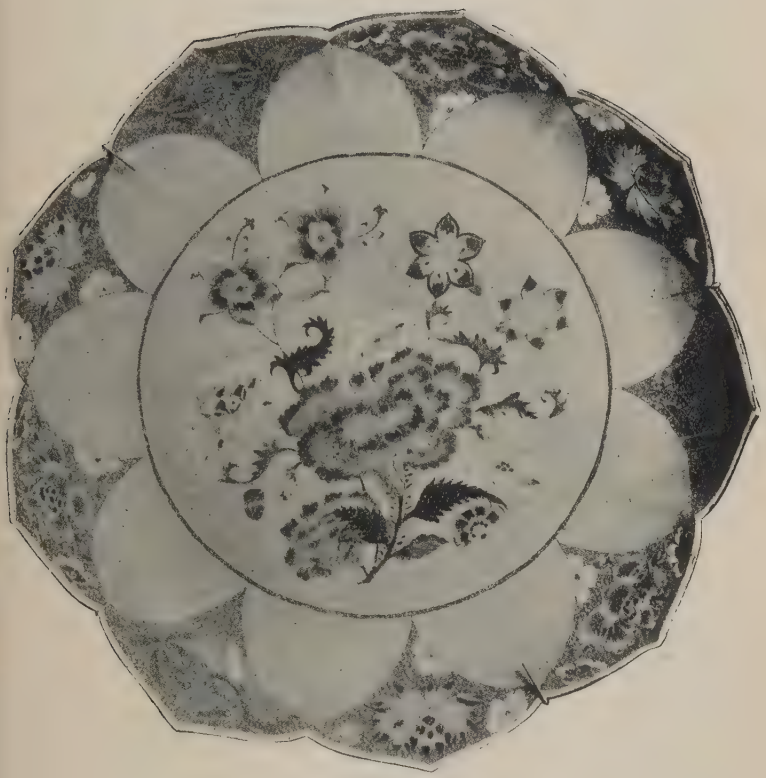
Whole-coloured Rose.

Nos. 763, 764. A semi-spherical bowl. Diameter, $13\frac{3}{4}$ inches; height, 6 inches. No mark. Brown edge. The decoration inside is very poor, but of a character often to be met with in pieces of about this period. Marked off by three red lines there is a band of that blue-green shade so common about this time, on which in black is traced what looks like the trellis-work pattern, but it merely consists of two lines crossing each other at stated distances, the diamonds thus formed being again marked with a single cross line. The sides are decorated with three groups of flowers and three butterflies, the flowers being in iron reds, gilt, with very little green, blue, and yellow. The foliage is merely traced in a brown-red, and has a stiff, hard look. The butterflies are in the same colours as the flowers, with a little purple added. At foot there is a rose pæony not at all in keeping with the other flower. The merit of this bowl consists in the wonderful purple enamel with which the outside surface is covered. It would seem impossible to improve upon this colour, and it is only necessary to hold a ruby-backed plate alongside of it to find what a magnificent ruby colour we here have, and one cannot but regret that it was not left perfectly plain. As it is, we have an instance of how the Chinese at this time mixed various shades of red and pink in a most perplexing manner. As seen in the illustration, the light-coloured ground is washed with a very light green. The fence is in a light shade of iron red, the rocks in blue and gilt, the pæonies in pink and white enamels, while some of the other flowers are in iron red and gilt. On the other side of the bowl there is a large flower spray in three colours.

Lotus Rose.

No. 765. Lotus-shaped dish. Diameter, 14¼ inches; height, 2½ inches. No mark. This piece belongs to the shaded rose class, one section of which consists of this lotus flower style of decoration. We generally find it on a rough porcelain, and often of very beautiful colouring, as in this instance. The pieces are as a rule of a rounded form, so as to give the idea of the lotus flower; it may be dishes, or articles varying from small boxes up to large jardinières. Usually the ornamentation consists solely of lotus petals in rose, with perhaps a little gilt; but here they form merely an accessory, and one is surprised to find so much fine work on a rough porcelain of dull green-blue shade. Probably the artists had often to be content with whatever in the way of porcelain was at hand for them to go to work upon; but still, taken in conjunction with the fact that we not infrequently find white pieces such as No. 335 coated over with a light céladon glaze before being decorated in colours, the question arises, did the Chinese attach the importance we do to the whiteness of the porcelain, or did they prefer the decoration to be on a more neutral ground? Smoothness of surface may not always be of advantage, so it is possible they may have had doubts as to a perfectly white ground being invariably desirable. To return to No. 765, the reader will wonder what the flower in the middle can be. It is a conventionalized fungus painted in the most lovely bright shades of rose and yellow; the foliage is green and brown, the latter being veined with gold, as is often the case in pieces belonging to this time. At the top there are two fuchsias. This central group is enclosed in a gilt circle marked off by two red rings from which spring nine lotus leaves in shaded pink, above these is the usual brown curl-work on which are thrown the most beautifully coloured flowers in three designs repeated three times, so filling the nine spaces, seemingly orchid sprays, lotus with prunus blossom, then perhaps pæony in pink and yellow, with part of a blue and two red flowers showing. Below the gilt edge there are at the back nine lotus petals, much the same as in front. We here have the so-called mandarin flowers at their best.

As an instance of the lotus-shaped and coloured pieces



765. [*To face p.* 442.

767. 768. 766. [*To face p.* 443.

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referred to above, we may take No. 766. Seemingly a teapot made for the European market, height 6½ inches. No mark. The body represents the flower, and is of brilliant rose shades, with the stalk, edge, and knob of the lid in green, while the bamboo handle and spout, being of a very white porcelain, show up in marked contrast thereto.

No. 767 represents a Pæony-shaped drinking-cup, with a twig spout. Diameter, 5 by 6 inches; height, 1¾ inch. No mark. The cup is in delicate shades of rose, while the stalk is green, and seems intended to be placed in the mouth.

In No. 768, an eggshell dish (diameter, 8¼ inches; height, 1½ inch—no mark), we have an example of another style of this lotus decoration. The foliage and seed pod are in green, lined with yellow, the flowers being in shaded rose. The ducks have green backs and tails, with blue and gilt wings, while the lower parts of their bodies and necks are shaded with rose like the flowers. The water is merely indicated by the green and yellow ripple in front of the ducks.

Lotus Rose with Blue and White.

In No. 769, we have an example of how the Chinese mixed blue under the glaze painting, with enamels over the glaze. Diameter, 13⅜ inches; height, 1⅝ inch. No mark. The prunus pattern on the rim, as also the spiked band enclosing the central decoration, are in blue under the glaze, the ordinary blue and white, the four reserves being filled with little landscapes in green, rose, and gilt. In the centre there is a lotus flower in bright rose with a gilt middle, the rest of the ground being covered with an arabesque design in white enamel, which is relieved by eight rose and four gilt spots.

Decorations in Blue Enamel.

No. 770. Plate. Diameter, 11 inches; height, 1⅝ inch; gilt edge. No mark. At the back of the rim there are some twelve indentations all the way round, as if it had rested on twelve small supports before being baked. This is a very nice plate, good in all respects, and uncommon in decoration; it belongs to the armorial class, owing to the crest in gilt, red, and black on the rim. As is often the case about this time, the rim is covered with arabesque in white enamel, to which in

this instance is added three coloured sprays of rose, peony, and peach. Blue enamel designs were very general about this time, being used chiefly to decorate the sides, as in No. 382; but here the whole centre of the plate is occupied by such ornamentation in blue, which has a striking effect. This is encircled with the usual fleur-de-lis shaped band.

This plate belongs to Mr. Simons.

No. 771. Plate. Diameter, 17 inches; height, 2¼ inches. No mark. This plate differs from the usual run of blue and white, the former colour not being under the glaze, but applied on the surface in the form of enamel. The flowers are also painted on the surface in white enamel, shaded or rather lined with black. The key border at the edge is in blue, as also the scroll-work and foliage, the white porcelain showing through where uncovered.

Semi-Eggshell (Blue and White).

No. 772. A tall, bulbous-shaped vase with trumpet mouth. Height, 19½ inches. No mark. This is an example of the large-sized eggshell pieces that were turned out about this time. The decoration, which is in blue and white, consists entirely of a five-claw dragon in the midst of clouds. The blue is applied by means of stippling, which seems to have been the method adopted in the better pieces belonging to this reign, no doubt on account of the colour being less liable to run. We have not come across this shape before, and it seems to belong to about this time. Compare with No. 801.

In No. 773, we have another instance of this semi-eggshell, probably a water-cistern. Height, 11 inches. No mark. Here the decoration is also in blue and white, but the colour is applied in washes, and not by means of stippling.

"Soft Paste."

No. 774. Blue and white cylindrical eggshell vase, or, rather, white upon blue, the decoration consisting of conventionalized flower, and foliage on a blue ground. Height, 18½ inches. No mark. The porcelain at the base, as also inside the neck, is wavy (crinkled), the result no doubt of moulding. This is a very fine specimen of soft paste, exceedingly light in weight, colouring good, shape, finish, and everything about it

772. 771. 773. [*To face p.* 444.

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excellent. It will be noted that in form it is rather plumper than the Kang-he cylindrical vases, with the curves at base and neck more rounded, showing a desire to make some change in the shape that had done duty so long. The high technique displayed in this vase is worthy of the Yung-ching period, but we will probably be correct in crediting it to that of Keen-lung. It may be well to mention that to all appearance the flowers and foliage were drawn first, and the blue ground filled in afterwards, the whole evidently being done with great skill and care. The blue ground has a powdered, clouded appearance, the colour seemingly having been applied by means of stippling. The porcelain in this case is more transparent, and has not the dense white opaque appearance common to this soft-paste class.

Père d'Entrecolles, as quoted by Du Halde, vol. i. p. 340, says: "They have lately found out another proper ingredient in the composition of chinaware, which is a stone, or kind of crayon, called *Wha-shê*, whereof a sort of ptisan is made by the Chinese physicians, who reckon it detersive, opening, and cooling. . . . The persons concerned in this manufactory have thought fit to use this stone in the room of *Kau-lin;* and perhaps those parts of Europe that yield no *Kau-lin* may furnish *Wha-shê*. It is called *Wha*, because it is glutinous, and partakes something of the nature of sope (? soap). The china ware that is made with it is scarce, and much dearer than the other. The grain of it is exceedingly fine, and as for painting, if compared with ordinary chinaware, it as far exceeds it as vellum does paper; besides, this chinaware is so light, that it surprises one who is accustomed to handle the other sort. It is likewise much more brittle than the common, and it is difficult to hit upon the true degree of baking it. Some do not make use of *Wha-shê* for the body of the work; contenting themselves with making a fine glue of it, wherein they dip the porcelain when it is dry, that it may take one lay before it receives the colour and varnish, by which means it acquires a good deal of beauty.

"I shall now explain the manner of working *Wha-shê*. When they have taken it out of the mine, they work it in river or rain-water, to separate the remainder of yellow earth that sticks to it. Then they break it, and put it into a tub of

water to dissolve, preparing it in the same manner as the *Kau-lin*. It is affirmed that porcelain may be made with *Wha-shê* alone, prepared in this manner, without any mixture. However, one of my converts, who had some of this kind, told me, that to eight parts of *Wha-shê* he puts two parts of *pe-tun-tse* and *Kau-lin*. In this new kind of porcelain the *wha-shê* supplies the place of the *Kau-lin;* but one is much dearer than the other, for a load of *Kau-lin* cost but twenty sous, whereas that of the *Wha-shê* stands in a crown; so that no wonder this sort of chinaware should be dearer than the common.

"I shall add one observation more concerning *wha-shê*. When it is prepared and made into little bricks like *pe-tun-tse*, they dissolve a certain quantity of them in water, and, making a very clear paste of it, with a pencil dipped therein, trace several fancies upon the porcelain, to which, after it is dry, they give the varnish. When it is baked these designs appear, being of a different white from that of the body of the ware, and not unlike a thin vapour spread over the surface. The white of the *wha-shê* is called 'white of ivory' (*syang ya pe*)."

The fine grain, light weight, liability to crack, vellum-like appearance of the painting (particularly in the blue and white) all point to this description referring to what is known by us as "soft paste." The extra cost of the material of which it was made explains why there is comparatively so little of it, while the fact that some pieces were merely coated with the composition, accounts for all not being equally light. Beyond doubt the light pieces are "soft paste" throughout, the heavy with the "vellum"-like appearance are merely coated therewith.

Père d'Entrecolles wrote this letter in 1711, so that we must not be surprised to find soft paste belonging to the end of the Kang-he period.

The soft paste, for the most part, is of a very white colour with an opaque look, and for painting under the glaze seems to have had the advantage that the colours were not so liable to run as on the ordinary description; it therefore lent itself better to the hatching and stippling style of decoration, which, in the later reigns, had to a large extent superseded the broad colour washes of the Kang-he period.

The various ways of mixing the composition of which soft paste was made, no doubt accounts for the many descriptions

thereof that turn up nowadays; but in addition to these there seems to be a sort of soft glaze to be met with on other than soft paste pieces.

With regard to the coated pieces, Mr. Winthrop writes: "Within an hour I have had in my hand a Japanese bowl of the well-known 'Hizen' ware. Outside it is of the usual smooth, stony, and slightly porous paste that we connect with Hizen—such as we saw composing the large Hizen jars that stood in the halls of our grandparents' country houses. But the inside of the bowl was slightly fluted and washed with such a soft 'glue' as the Père d'Entrecolles refers to. The outside was turned on the wheel, but the fluted inside must have been shaped by compression, and its glaze made it look like a piece of Delft."

No. 775. Blue and white dish made of soft paste crackle. Diameter, 4½ inches; height, ¾ inch. No mark. At the rim is the octagon pattern border, so usual in such pieces about this time, while the centre is decorated with the copy of some old engraving reproduced almost line for line; but this unfortunately does not show in the photograph. The subject seems to be European castaways with natives on some tropical shore.

Mr. C. F. Bell writes, "That the original is of the latter part of the seventeenth century I have no doubt."

No. 776. Small blue and white water-jar for ink-slab. Height, 2 inches. Mark, "*Tien*" (heaven). Made of soft paste crackle. This piece is decorated with two peaches on one side and two pomegranates on the other. Some of these small pieces of soft paste are very fine in quality and beautifully decorated.

No. 777. Blue and white soft paste bowl. Diameter, 6 inches; height, 2¾ inches. Mark, seal in two blue rings. This piece is not soft paste throughout, but is a specimen of the ordinary ware coated with soft paste. Inside, at the rim, is one of those octagon borders so frequently to be met with on pieces dating from about this period, and at the bottom, enclosed in two blue rings, is Si Wang Mu travelling through the air on a *fung-hwang*. Outside are the eight immortals voyaging on the waves, and it is curious to note how they are borne. Han Chung-le and Han Seang-tsze stand on the fan

of the former; Tsaou Kwo-kiu on a log; Chang Ko-laou rides on a frog; Lan Tsae-ho stands on her basket and waves her hoe aloft; Leu Tung-pin stands on his sword, while Ho Seen-koo is supported on a willow branch, and Le Tee-kwae sits on his gourd. These coated pieces are not so light in weight as those that are made entirely of soft paste.

Soft Paste decorated with Enamels over the Glaze.

No. 778. A plate of soft paste, almost thin enough for eggshell. Diameter, 8¼ inches; height, 1¼ inch. No mark. Here the decoration consists of the not unusual combination of prunus and paeony. The trunk of the tree is covered with a purple glaze; some of the flowers are merely outlined in red and filled in with white enamel, while others are covered with pink enamel. The paeony is in the usual rose shades, with its foliage in green and yellow green; the pheasant above is in purple blue enamel and red. On the rim there are four paeonies combined with prunus or magnolia.

No. 779 is an instance of soft paste belonging to the mandarin class. A bowl with edge turned back, perhaps originally intended as a shaving-dish; 9¾ inches in diameter and 3¾ inches in height. No mark. It is partly decorated in blue under the glaze in that style of painting which has led many to consider it the result of transfer printing. The base is unglazed, the outside being decorated with two large and two small flower-sprays in blue. Inside, the blue and white decoration covers the sides; but it is relieved with red and gilt, the four reserves being filled with sketches, in red and sepia, of rocks and twigs with a bird in each. At foot, in the usual bright mandarin enamels, is a river scene, the sky being painted in blue enamel; and it seems only in the mandarin and India-China classes that we find the two blues used together. Good of its kind, this is in many ways an interesting piece.

"This represents the pleasure-boats on the Western Lake at Hangchow."

Soft Paste, Blue and White.

In No. 780 we have a good instance of the very white opaque soft paste, viz. a blue and white vase with globular

779. 780. 781. [*To face p.* 448.

body and slightly spreading mouth. Height, 13¾ inches. No mark. Here the paste is beautifully white and covered with a brilliant glaze, below which, when looked closely into, the surface is seen to be covered with a network of very large crackle. The blue is very thickly applied, evidently by means of hatching and stippling. On the neck, as also at the base, there are diaper bands with the *joo-e* head-shaped ornaments which enter so largely into compositions from about this time onwards. The main decoration consists of the peach, pomegranate, and Buddha's-hand citron, in three sprays extended so as to ornament the whole surface. As the reader already knows, these symbolize the three abundances, viz. years, sons, and promotions.

Fitzhugh Pattern.

No. 781. Plate. Diameter, 9¾ inches; height, 1⅞ inch. No mark. Made of soft crackle paste and decorated in blue under the glaze with what in America is known as the Fitzhugh pattern, which is often to be found on India-China hard paste. The outer half of the rim is covered with a light wash of blue, on which a trellis-work diaper is painted in a darker shade. This band appears also in the centre, enclosing four pomegranates split in half so as to show the fruit inside, and four-hand of Buddha citrons. The rest of the decoration of this blue and white plate consists of four groups of flowers and symbols. On a European plate the decoration would at once be pronounced to be transfer work, but when looked carefully into, turns out to be the result of hand-painting, and an excellent specimen of Chinese manual labour. Arising from the particular appearance of the decoration, there has been a good deal of discussion as to whether these plates were made in the north or south, some people holding that the latter was the case, and therefore that all the mandarins with this style of blue and white were made in the neighbourhood of Canton.

On this subject Mr. Winthrop writes as follows: "I have been, since a little boy, accustomed to the daily use of a certain rather coarse Canton blue and white china depicting the time-honoured 'willow pattern.' It was in use at my maternal grandmother's house. At her death I received the service, or what remained of it, and I have always renewed

it through a crockery-ware merchant in this place (Boston, U.S.A.), who has had consignments of the same from Canton for three-quarters of a century uninterruptedly. For every-day use in the country it has appeared to me suitable, and I should be sorry to give it up. I get it always in Boston, because I have never found it in London, although I used to inquire for it. Thus it came about that I found myself yesterday purchasing a few dozen plates, etc., of this kind, and I incidentally looked at and asked some questions about another pattern of blue and white that I remembered we also used in my grandmother's house. This is the pattern known in this country as 'the Fitzhugh,' consisting of borders and disks, which look as if produced by some process of transfer, while the common willow pattern to which I refer is evidently drawn by hand in rapid washes like the outside of a ginger-pot. Like the willow pattern, the Fitzhugh pattern has been in use in many families in New England for a century or more, and has been constantly reproduced. Somewhat to my surprise the shopman (an old man long in the house) insisted that although the willow pattern came from Canton, that they got the Fitzhugh from Nanking. I was unable to see one of the firm, but the shopman assured me he knew that the Fitzhugh came from the north of China.

"The vegetable dishes of the willow pattern, time out of mind, have had peach handles like No. 840, and the Fitzhugh sun or passion-flower like No. 839. Now that passion-flower-handle is a characteristic of the fine old Chinese services decorate with stippled vignettes (see 869). The Fitzhugh is peculiar for its apparently transferred decorations, resembling that of countless garnitures of small beakers and jars (see No. 858) that may be seen in the brokers' shops, with Chinese scenes in variety, painted with a great profusion of the crimson enamel derived from gold, coarsely executed, and the figures carelessly drawn. This seems to associate this whole class with Nanking. Where the fine willow and Fitzhugh patterns were made three-quarters of a century ago, they are being made at the present day; and where the latter was made, there probably were made the New Bedford services. Mr. Augustine Heard, who long resided in China, asserts that the Mandarin ware came from King-te-ching, and that only the

porcelain services decorated to order were enamelled at Canton, such as the green ware with flowers, birds, insects, etc., painted on it. He believes that all of the porcelain came from the north, except a rough willow-pattern ware, and the 'sister' ginger-pots in blue and white, which were made in the south. This ware certainly shows no quality of translucency.

"My maternal grandmother was an American, and, ignorant of the origin of a Worcester service with the barley-ear pattern borders, of Flight's or Flight and Barr's period, she sent a specimen to China early in the last century to replace pieces that had been broken. From Canton there came back what was a pretty good match, showing that, in or near that city, there was porcelain in the white waiting to be decorated to order. I have a piece or two of each.

"The name of 'Fitzhugh' I have never heard explained, but have always regarded it as a compliment to the distinguished Virginian family of that name, allied with the chief families of the United States."

Messrs. Jones McDuffee & Stratton Co., the firm in Boston referred to by Mr. Winthrop, write: "The willow pattern is also produced on the same grade of thin china as the Fitzhugh, and much more carefully painted than in the so-called 'Canton china.' There is a great deal of china painted (over the glaze) in Canton in a variety of styles. The Fitzhugh pattern itself is frequently decorated there in green, red, and more or less gold tracery."

"Transfer Printing."

Before leaving this plate we must take up the question of "transfer-printing," which, in connection with Chinese porcelain, is by no means an easy one. Some people hold that this process was practised by the Chinese, others that it was used in conjunction with hand-painting, and is therefore difficult to tell; while perhaps those who should be best able to judge, including men who live by repairing and re-painting china, maintain that there is no such thing as transfer-work to be met with in the whole oriental section.

Marryat, at p. 292, awards the doubtful honour of the invention of transfer-printing to Dr. Wall, who founded a

porcelain manufactory at Worcester in 1751, but, seemingly, this discovery was not made until a later date, as in a footnote we are told "M. Brougniart, however, states that this style of printing was first used in the Liverpool works. He also says that the art of printing was practised upon enamelled pottery at Marieberg in 1760." The reason given by Marryat for the introduction of this system is of interest in considering this matter. "The idea of printing upon porcelain, in order to avoid the trouble and difficulty of reproducing the oriental and other patterns then in vogue, appears to have originated with Dr. Wall, who was skilled in printing. To him, therefore, is generally assigned the ingenious method of transferring printed patterns to biscuit ware, which is now (1857) universally practised." P. 401: "Printing earthenware is effected by transfer-papers from engraved copperplates. The ink used is made of linseed oil, which is the vehicle of the colour, and evaporates in the baking, leaving the colour on the piece; and so quickly is it executed that a plate is printed in England in eight seconds. In France the process was first employed in 1777 to print the cameo heads in a service ordered at Sèvres by Prince Bariatinsky for the Empress Catherine II.; but it was not generally adopted in that country until about 1808." Apparently, up to the time of Dr. Wall, the Chinese porcelain was all hand-painted, so that it is not until the last half of the reign of Keen-lung that we need look for transfer work thereon; and it is only in the under glaze decoration of the later mandarin that there is any suspicion of it to be met with. The Chinese seem to have been quite *au fait* as to all that was being done in ceramics in Europe, and it would appear that they must have known of the invention, and either made use of the process, or set to work laboriously to produce by hand the particular effects of transfer-printing. Probably the latter, for Mr. Winthrop writes: "With regard to transfer patterns in mandarin, I have again examined all my specimens, especially those where the borders are of blue under the glaze, resembling the borders found upon the Fitzhugh china plates, etc., and I cannot find a single case of transfer. Even the ordinary coloured mandarins, with panels of coarse Chinese subjects in gold, red, purple, and iron-red, have their borders beautifully painted in blue under the glaze. All as minutely done, and

in such excellent taste that it is astonishing to find them used as accessories of a decoration so vulgar and ordinary. I have quite a number of beakers and quart-mugs, but all, when put under the magnifying-glass, show unmistakable proofs of being hand-painted throughout. I expect it will turn out the same with the Fitzhugh. I suppose that when I was young I was told it was transferred, and always thereafter accepted the assertion."

The firm already referred to, who still import these plates into the United States for everyday use, write: "All the blue patterns, both in the so-called Canton and Nanking ware, are painted under the glaze by hand; we never having seen any work done by transfer process from a Chinese source." As already stated, this opinion is borne out by people whose business it is to repair old china in this country.

It is clear that by the middle of this reign the Chinese were sending to Europe those elaborate borders that could not be reproduced by hand except at great labour and consequent expense. So as to overcome this difficulty, and be able to compete in the matter of price with the oriental productions, process-printing was had recourse to on this side; but the evidence on the whole seems to favour the opinion that the Chinese never had resort thereto, and if we see similar effects in Chinese porcelain to process-work, the same are the result, intentional or accidental, of hand-painting.

Blanc de Chine.

We will now take this class into consideration, as much of it consists of soft paste; the most of it belongs to this reign, but it may be of any age from the reign of Kang-he, if not earlier. Every piece must be judged of according to its appearance or decoration, and we have little to guide us in forming a correct opinion. Nos. 782, 783, 784 belong to Mr. Winthrop, who kindly sends the following:—

No. 782. "I possess a 12-inch bowl of old Chinese porcelain, rather thickly glazed, entirely white, but yet not of a porcelain particularly resembling the *blanc de chine*, although all of its 'motives' of ornament are in relief. The motives consist of the conventional waves about the lower part of the

bowl, with broken water with curly breakers every here and there. From these waves a dragon is rising, with the apparent intention of an engagement with another four-clawed dragon overhead. There is a fish or two, and where the dragons do not hold out so as to cover the surface of the piece satisfactorily, a temple or pagoda is introduced. All of this is raised upon the surface about one-sixteenth of an inch, and heightened here and there with gilding and vermilion, used sparingly, however. Inside the rim there is a border of about an inch wide, not in relief, but composed of a conventional diaper pattern between lines, with reserves, or panels, at intervals, containing 'emblems' in gilding, heightened with a little vermilion, all much worn. At the bottom of the bowl, inside, are flowers, also much worn. The glaze of this piece is thick and brilliant; and if one were speaking of a piece of 'Chelsea,' one would call it a 'floating glaze.' I bought it twenty or thirty years ago at Portsmouth, where, in those days, there were sometimes rather curious pieces of old oriental to be met with.

"Of actual *blanc de chine*, I have a pair of the usual statuettes of the goddess Kouan-in, seated with children, about ten inches high. This lady figures constantly in *blanc de chine*, but I should say that the dragon or dog 'Fo' was even more common, both being sometimes of very large size. At a house in Durham, Raby Castle, there is a pair of these *blanc de chine* figures quite two feet high, and at Frampton Court, in Dorsetshire, another pair about the same size.

"I do not find here (Boston) many of what one would call the 'stock patterns' in England—the figures of the dog 'Fo,' and the standing and sitting figures of the goddess Kouan-in and such-like; nor are there many of the little cups shaped like the rhinoceros-horn cups, with raised sprigs of prunus upon them. Here the pieces are rather the *pièces de choix*, but I take it that among them would be found many pieces of white Japanese porcelain resembling the true thing. As for discriminating between the various pastes, I believe it would be difficult in view of the fact that there is no absolutely dividing line.

"English pastes (except Plymouth and Bristol) are classed as soft, but there are numerous specimens of old Worcester, for

785. 786. [*To face p.* 455.

instance, that have been believed to be Bristol, and appear as hard as most 'hard pastes' so styled.

"My old friend, Mr. Binns, used to say that there were mixings of old Worcester that if a little over fired would be mistaken by any one for 'hard paste.' This must be the case with oriental mixtures whenever they get outside of the true hard paste.

"A great number of the figures of Kouan-in and of the dog or lion, whichever he may be, seem to me to have the characteristics of soft paste. Of the two little teapots at Ryde (No. 783) the one shaped as the *péche de longévité* is doubtless soft paste. As for the ivory specimens of *blanc de chine* (such as one sees in the rhinoceros cups (No. 846), etc.), it does not seem to me a porcelain distinctly different from pieces that are white. The little coffee-pot suggested on my last page, is of a porcelain resembling very closely the ivory pieces, but it is almost white.

In this neighbourhood (Isle of Wight) I once bought, at an auction sale, a little coffee-pot (No. 784). It has the prunus bough and flowers raised upon each side, and is absolutely perfect.

"'Du Sartel' assigns these objects to the Kien-lung period.

"No. 783. Somewhat similarly I once bought another little *blanc de chine* pot, no doubt intended to represent the *pêche-de-longévité*, with raised leaves and stems. Both are perfect, the last being very pretty both in model and in paste, and not long after I had bought it, I came across a Bow teapot modelled from one similar, also pure white.

"These two bits of *blanc de chine* are, I am aware, of ordinary patterns and type, but the bowl with gilding and vermilion, I do not remember seeing anything like.

Coloured Glazes.

No. 785. Pear-shaped biscuit céladon vase, brown edge at top, unglazed base. Height, 12½ inches. No mark. Inside and outside it is covered with a dark yellow glaze, and decorated with the prunus, pæony, lotus, and chrysanthemum, the flowers being in a white or purple, the foliage in green,

and the rocks in blue enamel. At the base there is a cartouch-shaped ornament in those four colours. The leaves on the neck are in green, with a blue band below, followed by a *joo-e* head border in green and blue with purple spots on a white ground. The elephant-head handles in white; Dr. Bushell, at p. 243, tells us these imply happy augury.

This ware is the modern equivalent of the old Ming biscuit decorated with coloured enamels. It is of various dates and qualities, and each piece, as in other descriptions, must stand on its own merits as to age and everything else.

In No. 786 we have another example of biscuit céladon, but a more unusual one, the vase in question being covered with a fine transparent purple aubergine. Height, 20 inches. No mark. Base glazed same as the vase.[28] Both sides are decorated alike with prunus, bamboo, chrysanthemum, and lotus. The first has a long green trunk, white flowers with purple centres, and a bird at top in dark aubergine and white. The bamboo has yellow stalks and a yellow bird. The chrysanthemum has a purple stalk with rich red purple, yellow-centred flowers. The lotus flowers are white ending in red purple. The foliage throughout is in a rich green enamel.

Nos. 787 to 791 represent ceremonial vessels, the photograph of which was kindly sent by a friend. These pieces, which had just been received from China, probably taken from some temple, are made of a sort of stone-ware, and in this case covered with a blue glaze of mazarine shade. Nos. 788, 789, are marked Keen-lung in the seal character. "I enclose the few rubbings I have been able to take off the china. One jar has no raised mark, only a black character glazed over, and those on the tall vases have the marks at the far end of the hollow stem, so that I could not get at them well." These pieces are to be met with of all ages and pretty well in all colours. As a rule they are of coarse quality and of but little value.

[28] These coloured glaze bases are to be found in the early Kang-he and late Ming pieces, but become more pronounced in the ceramics of Keen-lung and later reigns.—T.J.L.

787. 788. 789. 790. 791. [*To face p.* **456.**

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795. [*To face p.* 457.

We have now come to what are known as

Rose Plates.

Most of them belong to the India-China section, under which heading, in vol. i., Nos. 378, 379, 382, and 387 were given examples of this class. In the present instance care has been taken to try and select favourable specimens, and often plates and dishes of great beauty are to be met with belonging to this division, generally in instances where the piece has been made for use in China.

No. 792. Dish. Diameter, 11 inches; height, 2 inches. No mark. This is one of those pieces coloured in faint shades of pink, blue, and other opaque enamels common about this time. The eight panels on the sides are marked off by diaper-work on pink, blue, blue-green enamel, and decorated alternately with flowers and landscapes with figures. The subject in the centre is the same as that found on Nos. 577, 705, and is the third instance of this motive being employed that we have met with in this series, which would seem to argue that it must have been a favourite one with the Chinese.

No. 793. Lotus-shaped dish. Diameter, 10 inches; height, $1\frac{7}{8}$ inch. No mark. This is similar to the bowl, No. 403.

"The figures round this dish are said to be the eight immortals."

No. 794. Rose plate. Diameter, $15\frac{3}{8}$ inches; height, $2\frac{1}{4}$ inches. No mark. Gilt edge, followed by a narrow band of white and pink flowers on a green ground. On the rim, in white enamel, are four sprays of bamboo, mixed alternately with prunus and chrysanthemum. On the sides, in yellow enamel, a fleur-de-lis band; while, in the centre, enclosed in a sepia ring, we have the four seasons represented by the prunus, pæony, bamboo, and chrysanthemum, with two quails (see page 96) painted in natural colours, standing on a light green ground. This is a very artistic plate, and a somewhat rare one.

No. 795. A plate. Diameter, $15\frac{1}{4}$ inches; height, $1\frac{3}{4}$ inch. No mark. The central decoration consists of lotus, with two ducks in rose, green, brown, and gilt, the sides being covered with an opaque cream-coloured glaze on which the diaper is traced in sepia. The decoration on the rim is the most telling part of this plate. Here we have the old wave pattern, with the

sea dashing against the pillars of rock, and an immortal appearing between each. It is always interesting to notice how these worthies are portrayed. In this instance Han Chung-le carries his fan as usual, but is mounted on a monster. Leu rides on the trunk of a tree. Le, as usual when at sea, floats on his gourd. Tsaou is mounted on a mule. Lan, represented as a man, rides some sort of monster. Chang, as usual, is on his mule. Han Seang-tsze, holding a great gilt peach, is borne on a leaf; while Ho is seated in a skiff, which she steers with her hoe.

No. 796. Rose plate. Diameter, 15⅜ inches; height, 2 inches. No mark. Brown edge. Three red pæonies at back of rim. On the rim, at the edge, there is a band of brown-red curl-work, from which spring four groups of flowers, rose pæonies, and chrysanthemums, with prunus and bamboo sprays, along with which are mixed yellow and other coloured flowers. On the sides, two pink and two green bands, with a gilt flower in the middle of each. The reserves are marked off by blue enamel, and filled with symbols. In the centre, two horses, one rose-coloured, the other dappled brown and gilt, under a willow tree with purple stalk. This seems to be a very bright aubergine glaze, which appears in the rocks also.

No. 797. Rose plate. Diameter, 15⅛ inches; height, 2¼ inches. No mark. Brown edge. Here at the edge there is a scroll band in gilt, the decoration being marked off by gilt circles. The lower part of the rim and sides are decorated with eight red fish among alternate green and sepia green bunches of water-plant. In the centre there is the usual basket of flowers, pink pæonies, etc., the basket itself being in sepia.

These two plates "are simply fancy pictures, and represent no scene."

No. 798. Plate of good porcelain. Diameter, 12½ inches; height, 2 inches. No mark. Brown edge. There is a pink band with ice cracks and white prunus blossoms at the edge, and another pink band with trellis-work on the side; between these the decoration on the rim consists of lotus flowers with ducks, and in the centre a charming group of pink lotus flowers, one of which has a blue centre. The foliage is in two shades of green, the darker being somewhat of the peacock

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hue. A duck and two butterflies complete the picture, the whole being symbolical of summer.

No. 799. This plate, although fine of its kind, is not of such good quality as the preceding one. Diameter, 16½ inches; height, 2¼ inches. No mark. Brown edge. There is something French about the arrangement of the pink and blue diaper band, which, with pæonies and lotus flowers, decorate the rim. The brown curl-work band at the edge does not go right round, but is cut into four sections by the above-named bands, which, with the lotus flowers, form four designs connecting with the alternating pink and blue trellis-work, on the side which the reader will notice is broken by eight of those three pointed designs we find so often in these and eggshell plates, Nos. 366 and 747, for instance. They may be intended to represent the *joo-e* head or the top of the pomegranate, as found on late blue and white plates (see Nos. 876, 877. In the centre there is a group of pink pæonies, with green, blue, and brown foliage, with gilt veining such as is generally to be found in pieces belonging to the mandarin section.

No. 800. Rose plate. Brown edge. Diameter, 15¼ inches; height, 1¾ inch. No mark. The rim and sides are decorated with the usual *joo-e* head-shaped ornaments in brown-red curl-work, on which are thrown rose-coloured pæonies and other flowers. In the centre is a large rose pæony, with variously coloured begonias rising about a brown leaf, below which is a large yellow flower. This is a fine plate of its kind, the colouring being very good.

Decorated chiefly in Red.

No. 801. A bulbous vase, with spreading base and trumpet mouth. One of a pair. Height, 17½ inches. No mark. This is the second instance we have met with of this shape (see No. 772), which seems to have come into fashion about this time. Decorated in red and gilt, with a little green introduced here and there. The motive is the old story of the fish winning dragonhood. On the other side the fish is seen rising from the waves that surround the base, while above, converted into a four-claw dragon, it extends round the body of the vase. On the lower part of the neck there is a band

of curl-work all in red, the pattern, merely relieved by lotus flowers, being introduced at intervals: the scrolls or clouds are in gilt or green enamel. Above this there is a leaf band, and the reader will notice the broader and more complicated form of the leaves, as in No. 690, compared with the older forms of this pattern. Key and *joo-e* head bands in gilt on red complete the decoration.

Dessert Plates.

In no section do we meet with greater variety than in this, where nearly every style of decoration is to be met with, and it would be possible to form a collection of these plates that would very well illustrate the whole history of Chinese ceramics during the present dynasty.

No. 802. Rose plate. Diameter, $8\frac{3}{4}$ inches; height, $1\frac{1}{8}$ inch. No mark. Brown edge. This is known as the barn-door pattern, and is probably one of the earliest, as also one of the most effective of the many designs we find on these rose dessert sets. The lady in the centre is clad in a green enamel mantle with yellow skirt, and might have stepped out of a Kang-he famille verte dish; but the rest of the decoration belongs entirely to the rose period. On the rim six pomegranates with shaded rose leaves alternate with six diaper ornaments, brown curl-work and pink ground trellis-work doing duty turn about; the former are decorated with a citron, the latter with a peach, both resting on a *joo-e* head ornament. At back there are three fungi traced in red.

No. 803. Rose plate. Diameter, $9\frac{1}{8}$ inches; height, 1 inch. No mark. Brown edge. This is probably of somewhat later date to the last, and is of a coarse grey porcelain; but the decoration is most delicate and very charming. The marking off is done by a number of pink lines; the trellis-work border at the edge is in pink broken by eight small gilt lotus flowers. The rim is covered with pink fish-roe work, which gives the plate quite a different look to those with the ordinary brown curl diaper. This is broken by two leaf and two fan-shaped reserves marked off by green, and between these are four large pink and eight small flowers with green foliage. To the left, above a small lotus, the reader will notice a yellow pointed peach. On the side the flowers are in pink, blue, and yellow

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with green leaves. In the centre there is a large jardinière with magnolia tree and pink pæonies with a lot of little flowers in various colours. To the left is a vase with pink pæony and flowering sprays. At foot a pink lotus; at back four flowers traced in red and roughly shaded. In looking at this plate one can only regret that it is not eggshell.

No. 804. Rose dessert plate. Diameter, $8\frac{3}{4}$ inches; height, $\frac{3}{4}$ inch. No mark. Brown edge. This would be a very ordinary plate were it not for the double boy decoration in the centre, which is sufficiently rare always to give such pieces value in the eyes of collectors. That they are a Buddhistic symbol is clear from the lotus flowers and leaves with which they are surrounded on a brownish red curl-work diaper. The boys' figures are sketched in red, and their bodies shaded in flesh colour. The border is marked off by scrolls in blue enamel, with the usual rose and white flowers on a brown fish-roe diaper. These double boys seem more common on famille verte than in these later descriptions.

"This is a fancy sketch of Buddhistic origin. The amalgamation of little children with lotus flowers is supposed to show that the heart and disposition of children are *good*, just as the lotus flower is pure and spotless."

No. 805. Rose dessert plate. Diameter, 9 inches; height, 1 inch. No mark. Brown edge, originally covered with gilt. An ordinary porcelain plate, decorated with a pattern one would expect to find on eggshell, perhaps the result of an order from some careful person who admired the eggshell services but did not like their high death-rate. The decoration is marked off by double red circles, with gilt between. The pink diaper on the rim is broken by four reserves filled with flowers. The sides are covered with a yellow diaper, the reserves having a red flower with blue enamel scroll-work. The scene in the centre consists of two ladies and two children, one of whom has been fishing in the lotus pond and caught a small fish, which one of the ladies is removing from the hook.

"This is also of Buddhistic origin. The elder boy has hooked a perch, and the younger child is begging for it; but the mother refuses to let them have it, and discourses about the wickedness of taking life."

Nos. 806, 807. A pair of conical vases covered with brown

glaze (see p. 230), very fine examples of this class—in fact, they belong more to the *café-au-la't* description, which may be said to be better than the ordinary run of brown glaze, being softer in tone and more highly vitreous. Height, 9 inches. No mark. At the base and on the shoulder there is a band of green enamel, on which (not under) in black (bossed up) there is a carefully pointed trellis-work diaper, the four reserves being marked off by yellow bands. The two large leaf-shaped and the four small round reserves are marked off in red, and decorated with the most carefully drawn and beautifully coloured flowers. As seen in No. 806, there is a large rose-coloured pæony, above which rises the aubergine trunk of a magnolia tree with the blossoms traced in black and filled in with white enamel, one by way of contrast being in blue. At foot, traced in red, there are two smaller flowers, one filled in with yellow, the other with blue enamel. In No. 807 there is a pæony spray, with a rose and yellow flower at top, both traced in red. The two anemones lower down are in rose with yellow centres; the smaller pæonies in blue traced in red. The flowers in the smaller reserves are all carefully painted, the green foliage being in the two shades as usual.

A large quantity of this brown ware is said to have been imported into Portugal from Macao.

These and the other vases, etc., are placed among the dessert plates, for they are identical in decoration, and belong to this time.

No. 808. Plate. Diameter, $10\frac{1}{4}$ inches; height, $1\frac{1}{8}$ inch. No mark. Gilt edge. This would seem to be the result of an attempt by some European to design a Chinese pattern. The rim is covered with a blue-green enamel, much the same as we find on the eggshell plates; the diaper-work consisting of cross-lines in black; the diamond-shaped spaces between being ornamented with an L-shaped design, certainly a poor substitute for any of the Chinese patterns. This border is broken by twelve white reserves, marked off by black margins, and decorated with flowers, fruit, and butterflies, all in European drawing. In addition to these there are twelve shells near the edge, and twelve leaf or feather sprays towards the centre, traced in red upon the white. In the centre the figures are

806. 808. 807. [*To face p.* 462.

809. 811. 810. [*To face p.* 463.

European in design, as also the arbour, which is all in green, except the six roses to the reader's right. Two of the children are clothed entirely in gilt. In front there is a pond with three ducks, one of which is holding its head under water. At back there is a kind of embattled scroll in a brown-red. These plates are rather sought after by collectors, and two are to be found in the Salting collection at South Kensington, and a blue and white one in the Grandidier collection. They are interesting, and not without some good points. There is a small jug in the Franks collection decorated with this pattern, but in other colours.

Nos. 809, 810. A pair of the usual conical-shaped vases with covers so common about this time. Height, 11¼ inches. No mark. Decorated with pæonies and cocks, most wonderful specimens of colouring, with the shades beautifully blending. At the base and on the edge of the cover there is the brown glaze, which seems originally to have been covered with gilt. On the shoulder there is a pink enamel joo-e head-shaped border with black edge. The cocks are of the usual Cochin China type, but have green wings and pink breasts and legs, and seem to be disputing possession of the rock, which is in that blue-green so often met with in diapers and blue enamel. The pæonies are in a lovely deep shade of rose, while the trunk of the peach-tree is in a purple aubergine with rose and yellow blooms, the latter being traced in red.

No. 811. Dessert plate. Diameter, 8¾ inches; height, 1¼ inch. No mark. Brown edge. Here we have the same subject, and if the drawing of the flowers and colouring is not so good as in the vases, the two birds are at least more true to nature. The diaper on the rim is the same we find on the eggshell plates traced in red and blue on a ground of blue-green enamel. The rock is shaded in blue and white enamel.

No. 812 seems to have been designed as a wine-pot. Height, 6½ inches; diameter, 3 inches. No mark. Except the gilt-edged perforated panel fixed on each side with red and pink flowers among green foliage, the only decoration is the two lions in red and green, which serve as handle and spout. The lid is left white, except a red band with gilt diaper-work.

In No. 813, we have an example of the sort of teapot made about this time for the European market. Height, 4¾ inches. No mark. Decorated in the rose verte style with green diaper bands. The body and lid are covered with green scroll-work connecting rose and yellow lotus and peony flowers, while on one side is a reserve decorated with a lady riding on a mule, followed by attendant.

Foreign Designs.

The time has now arrived when we must take this, as a class, into consideration. If, for the most part, it does not show any high degree of artistic merit, it is at least of interest in many ways, and if nothing else shows what painstaking, clever copyists the Chinese were, and the best examples of their skill in this line probably belong to the last half of this reign. The fairest way to judge of the amount of their success is to compare the European efforts at reproducing Chinese motives with the Chinese copies of European designs, when, as usual, most people will consider that the Chinese must be awarded the first place.

No. 814. This is an interesting dish. Diameter, 9¾ inches; height, 1¼ inch. No mark. For in addition to the figures being in European dress of the seventeenth century, the style is Japanese, and at first sight it would be pronounced to be Imari. With the exception of the lady's headdress, which is green enamel, the only colours employed are red, black, and gilt. Here, again, we find the colour put on the figures in lines, as if copied from some engraving. Probably this dish was made in imitation of Japanese, for sale to the Dutch at Nagasaki, and although the figures are in seventeenth-century dress this piece is of later date.

Of all the pieces decorated in European style the gem is represented in

No. 815. A small gourd-shaped vase, with handles connecting the two bulbs. Height, 6⅝ inches. Mark, Keen-lung, in four plain characters enclosed in a double square, like a seal. The surface, other than the reserves, is covered with a raised scroll pattern and coated with that bluey-green enamel so common about this period. The bands, top and bottom, are in

813. 814. 812. [*To face p.* 464.

816. 815. 817. [*To face p.* 465.

a lighter green, with that sort of *fleur-de-lis* band in gilt which is always cropping up on the sides of plates made for the European market. The bands marking off the reserves are shaded in blue, ending in pink at the base, and around these are twined scroll-work in yellow. The upper bulb is decorated with lotus scroll-work in pinks and other shades, same as we find on bowls of this period. As seen in the illustration, the large reserve is decorated with a lady and two children, painted with all the care of a miniature; while, on the other side, there is a lady with her hat on and one child, and a similar straw basket for flowers. The figures are dressed in the most delicate shades of pink, blue, yellow, and other tones, so faint at times that it is difficult to particularize them, while the same may be said of the greens, browns, and neutral tints of the rocks and foliage, all painted with the greatest care. The small reserves at the sides are filled with little landscapes in a bright pink. As far as miniature painting goes, this is a masterpiece of Chinese art in that particular line, and shows what great skill they had in copying European drawings.

No. 816. Dessert plate. Diameter, 9 inches; height, 1 inch. No mark. On the rim are three medallions marked off by gilt scroll-work, and decorated with landscapes in pinks and bistre, that at the top being a winter scene with windmill. The spaces between are occupied by scroll-work in red, pink, and gilt. The sides are covered with a gilt scroll-work. In the centre, enclosed in red, pink, and gilt scroll-work, is a picture of three men, one of whom seems to be buying fish from the others, who appear to take them out of a tub—three and a skate being displayed on the ground. There is a little blue enamel used in the dresses of the men, and one has yellow enamel sleeves, but most of the colours are browns and reds, that lie flat on the surface of the piece.

No. 817. Dessert plate of greenish-coloured porcelain. Diameter, 9 inches; height, $1\frac{1}{8}$ inch. No mark. In the centre of this plate the decoration is in Chinese style—pæonies with two birds, a red spray and rocks as usual at this period in sepia and red. On the sides there is a gilt scroll band, and on the rim a scroll pattern in white enamel. The three reserves, however, are quite European, and perhaps represent sporting scenes. One being decorated with hounds and guns; another

with a man seemingly trying to get unseen at two ducks in the water; while the third shows doves and arrows.

The birds are probably intended for the thrush, which we often find on these sort of plates. "A kind of thrush called '*kwa mi*, or pictured eyebrow,' of a greyish-yellow colour, is often kept in cages as a song-bird, and when well trained bears a high price. There is a variety called *peh kwa mi*, from the predominance of white in the plumage. Another species of thrush of a dark plumage, called *wu shi kih*, is likewise reared as a songster; it is larger than the *kwa mi*, and often carried out upon a perch by native gentlemen in their strolls. There is a species of thrush with the feathers of the head, neck, breast, and wing-coverts steel-blue, and a white spot on the wings, which is also an attendant of their leisure hours. A party of Chinese gentlemen are not unfrequently seen, each with a cage or perch in his hands, seated on the grass or rambling in the fields actively engaged in catching grasshoppers for their pets. The spectacle thrush, so designed because its eyes are surrounded by a black circle, bearing a fancied resemblance to a pair of spectacles, is also reared in captivity. But the favourite song-bird is the lark, of which there are three sorts reared for sale; it is called *peh ling*, *i.e.* hundred-spirit bird, from its activity and melody" ("Middle Kingdom," vol. i. p. 259).

Dr. Bushell tells us, at p. 174, that "sepia painting in ink was known to Kiang-hsi, but is more characteristic of succeeding reigns." We find the designs in the Kang-he pieces often marked out in sepia, but the porcelain, decorated entirely in sepia, seems to belong chiefly to the Keen-lung period, and of this we have a very good example in

No. 818. A dessert plate. Diameter, 9 inches; height, 1 inch. No mark. There are two similar plates in the British Museum, of which Sir Wollaston Franks gives the following description: "Chinese porcelain, pencilled in black with pink flesh tints. An archway enclosing an allegorical design emblematic of a marriage; Juno receiving the young couple, etc., in front of Neptune and Tritons. Border of lace work in gold."

Mr. Lucius W. Byrne, who was good enough to try and find out about this piece, writes as follows:—

819. [*To face p.* 466.

820. 821. 822. [*To face p.* 467.

"I have been to the British Museum to try and find out something about the wedding plate. They have a similar one there, but the painting on it is not so carefully done.

"They cannot identify the arms, but I gave them the extra details shown on your plate, and they may try again.

"The print-room people do not know the print, but think the date is probably about William III.

"The writing round the arch should be SEMPER AMOR PRO TE FIRMISSIMVS ATQVE FIDELIS ('Ever love for thee most steadfast and faithful').

"The arms on the left are probably those of some noble of the Empire.

"The number of the plate in the Franks collection is 591.

"The motto under the arms is NVLLVS VOLAT ALTIVS ALES ('No bird flies higher')."

The decoration may be a copy of a print belonging to about the period of William and Mary, but they occupied the English throne during the middle period of the reign of Kang-he, while the plate itself is certainly of much later date. Mr. C. F. Bell writes: "Call it Louis XIV. This covers a larger period; besides, it is of course of Continental origin."

In No. 819 we have another example of how successfully the Chinese could copy European drawings. This dessert-plate (diameter, 9 inches; height, 1 inch; no mark, gilt edge) is decorated in bright colours with what are known as Watteau figures. A gentleman with a guitar is seated by a cask, while a young couple seem about to dance to his music. The landscape is in sepia and bistre. The various bands are in black and gilt; the decoration on the rim in bright enamels and European in design.

Antoine Watteau lived 1684–1721, but this plate seems to be some fifty years later than the last date. Mr. C. F. Bell writes: "The so-called Watteau figures are no doubt taken from some composition of his or one of his followers."

Nos. 820, 821, 822. A semi-spherical bowl. Diameter, 15½ inches; height, 6½ inches. No mark. Brown edge, originally covered with gilt. Inside, near the edge, there is a scroll band in bluish pink. At bottom three gold-fish in red among water plants in sepia, with two flies in brown, as if they had been

thrown into the water for the fish to feed on. The groups of four dots to represent flowers are in green, pink, and blue enamels, all in Chinese style. Outside the decoration is marked off in red, the ground work between the reserves being filled in with gilt scroll work. On one side of this bowl the figures are Chinese, and on the other, as shown in the illustrations, European, there being two large, two medium-sized, and eight small fan-shaped reserves, the latter being filled with the usual little landscapes in pink. In No. 822, we have an evident copy of a picture of Andromeda and Perseus, and in No. 820 of a drawing of two European figures with like scenery. Enamels are little used, and the painting is in sepia, reds, browns, and other flat colours. The horses are in shades of brown. This and the following belong to Mrs. Bythesea.

Nos. 823, 824, 825 represent a semi-spherical bowl. Diameter, 10¼ inches; height, 4¼ inches. No mark. Brown edge, originally gilt. This is one of the Prideaux pieces, so beyond all doubt belongs to this reign, and is a very interesting specimen, showing in a marked degree that European influence which is so noticeable in many instances about this time. The decoration consists of the eight immortals grouped round the outside. Green and blue, with a little pink, are the only enamels employed, and these very sparingly, by far the greater part of the ornamentation consisting of drawing in sepia and reds, after the European style; and the reader will be amused to notice the European faces worn by many of the immortals. Inside, from two black lines at the edge, hangs a gilt vine traced in black, except the grapes and flowers, which are outlined in red. The figure at the bottom, riding on a fish, has dispensed with the European influence, and looks more natural than those outside.

Armorial China.

This, no doubt, was produced in execution of European orders, during the Kang-he period, but most of the specimens now to be met with seem to belong to this reign, it having been the fashion about this time for well-to-do families to make use of china decorated with their arms, and large quantities of it must have been ordered yearly.

Nos. 826, 827 are very good examples of the general run

823. 824. 825. [*To face p.* 468.

826.

827. [*To face p.* 469.

829. [*To face p.* 469.

of this ware. Both are unmarked, and have brown edges, originally covered with gilt. When new, no doubt these services were very handsome, and must have looked well when in use.

No. 826. Dessert plate. Diameter, $8\frac{3}{4}$ inches; height, 1 inch. The decoration is chiefly in red over the glaze, with gilt. In addition to the crest, the rim is decorated with two gilt shells, with red flowers and a sepia, and blue enamel basket with red and gilt pomegranates, and peach with flowers. The coat of arms and the mantling are in red and silver, gilt being introduced in the helmet and crest.

No. 827. Dessert plate. Diameter, 9 inches; height, 1 inch. The rim is decorated with two reserves, one with European ship and lighthouse, the other with Chinese junks and a roughly drawn pagoda. Between these are sprays of purple pink flowers with green foliage. The shield is red with a gold border, the griffins being in white. The mantling is in red and white, the palm leaf supporters being in green.

Masonic.

Following on the armorial plates, we will now glance at one decorated with a masonic subject.

No. 828. A roughly-made porcelain plate, brown edge. Diameter, $8\frac{1}{2}$ inches; height, $1\frac{1}{2}$ inch. No mark. At the edge we have in gilt the usual spiked border, enclosed in two black and a gilt ring. The centre decoration extends over the bottom and sides of the plate, and is evidently a copy in the usual mandarin colours of some European drawing, said to represent King Solomon explaining the plan of the temple to the Queen of Sheba. Masonic implements and emblems are strewn in front, but these do not show up in the photograph.[29]

Dessert Plates.

No. 829 is somewhat out of place here, as it should by rights have come with the other dessert plates with Chinese

[29] I had shown to me, some years ago, by an old resident from China, a famille verte plate of the Kang-he period with Masonic emblems. I have written to my son, who is in China, to try and obtain any information he can respecting ceramics with Masonic ornaments upon them.—T. J. L.

designs. It is of common quality. Diameter, 9 inches; height, 1 inch. No mark. Brown edge. The whole surface is covered with brown curl-work, on which coloured flowers are thrown, except the scroll-shaped reserve in the centre, and the smaller reserves top and bottom. On the scroll a gentleman is depicted as getting over a wall by the aid of a willow tree, he having first thrown his boots, which have alighted at the feet of a lady. That it is night is shown by the moon and stars, the latter being strung together in the way they are always represented by the Chinese.

This is a scene taken from the romance called Si-siang-ki, History of Pavilion of the West.

"During the Yuan dynasty, the wife of the Prime Minister, Hsiao, had a daughter named Sing Sing (the nightingale), who was promised in marriage to a gentleman named Chang. Afterward the mother wished to break off the betrothal, and marry the girl to her nephew, Mr. Tan. Mr. Chang, afraid that he would lose his bride, climbed a tree outside the garden of the house where the nightingale was living, and jumped over the wall to meet her. In all this he was aided by one of her female attendants, who is the lady seen in the picture."

Lowestoft.

The Lowestoft question, although not an easy one, has been made too much of, for there is no difficulty in telling the Lowestoft hard paste from the genuine Chinese, therefore the matter in dispute narrows itself into one of whether the latter was decorated in part or in whole in Lowestoft or in China. Mr. Chaffers, at p. 765, gives statements made in 1865 by old people who, as also their parents before them, had been connected in years gone by with the manufactory at Lowestoft to the effect "that nothing passed out of the factory but what was made in it," and that "no manufactured articles were brought there to be painted, but that every article painted in the factory had been previously made there." We have lots of examples in this series of how admirably the Chinese could imitate or copy the European manner of painting, and there can be little doubt but that the decoration, which appears on Chinese porcelain, in what is known as the Lowestoft style

831. *To face p.* 471.

833. [*To face p.* 471.

is for the most part if not entirely the handiwork of John Chinaman.

In regard to No. 419, it may be well to mention that the redecorating of that jug at Lowestoft seems merely a vague family tradition, and, without attaching too much importance to the above declarations, everything points to their being virtually correct. We know, moreover, that the "transfer" system was introduced because the English artists could not compete with the Chinese in the matter of cost.

In No. 830—a plate. Diameter, 16 inches; height, 1¾ inch. No mark—we have an example of this so-called Lowestoft style of decoration. In this instance, flowers and insects are employed; but we often come across pieces where figures are introduced, and all seem to be reproductions by the Chinese of the European copies that had been sent to China. Manufacturers on this side tried to bring their porcelain up to the Chinese standard of quality, and, as they succeeded, to make it more like the real thing they decorated it with Chinese motives, which, in their turn, the Chinese seem again to have copied, including the European touch along with the other failures and shortcomings made in the endeavour to reproduce the Chinese decorations. The Lowestoft and other imitations appear to have been very poor, and therefore the Chinese copies look very European, which has no doubt caused the confusion, and enabled Lowestoft to give its name to a large section of Chinese porcelain. That this particular style of decoration must have been admired is beyond doubt from the large quantity of china belonging to about this time on which it is to be found.

No. 831—diameter, 16⅜ inches; height, 2 inches. No mark—represents another of these plates decorated with flowers.

Rose Pæony.

No. 832. Plate. Diameter, 12⅛ inches; height, 1⅝ inch. No mark. Brown edge, four red pæonies at back in a light wash. The rim is covered with fish-roe diaper in brown with two fan and two leaf-shaped reserves decorated alternately with pæony and chrysanthemum in pink with yellow and other colours. The diaper is thickly strewn with prunus

blossoms in gilt and white, the pæony, lotus, and other flowers being in pink relieved by yellow, blue, and green. The central decoration, enclosed in a red curl and spike band, consists of pink pæonies, fuchsias, and other flowers relieved by yellow, blue, and green. There is no rock at foot, but a blue leaf in place thereof.

No. 833. Plate. Diameter, 12½ inches; height, 1½ inch. No mark. Four fungi traced in red at back, brown edge. Here the decoration is not quite so close, but the plate is equally decorative. To begin with, there is a red band with white prunus blossom, the ice cracks being in gilt and arranged in a regular pattern. On the rim are four pink and white pæonies, the smaller flowers between being in pink, blue, and purple along with yellow and green. The sides are covered with red fish-roe work decorated with white prunus blossoms, below which appear in pink and white two pæonies and two chrysanthemums with coloured flowers between. The large pæony in the middle is in three sections, with yellow let in at the top and surrounded with brown, with gilt, blue, and green foliage and coloured flowers.

No. 834. Plate. Diameter, 13¾ inches; height, 2 inches. No mark. Brown edge, three fungi traced in red at back. This plate differs from the two previous ones in that blue enters largely into the composition, although pink remains the predominant colour. The border at the edge is a light blue, that at the top of the sides pink, the two being joined by the six ornaments which are in a darker shade of blue with pink centres, a green line running round, interlacing the six compartments which are decorated with pink flowers and green foliage. From a purple rock spring three large pæony flowers in pink and a magnolia spray with purple stalk, pink and white blooms with touches of light blue here and there. The two pheasants are in purple, pink, and blue with gilt, the foliage in green and purple. The purple here is a transparent enamel, and may be a kind of aubergine.

No. 835. Rose pæony plate. Diameter, 13¾ inches; height 2 inches. No mark. Brown edge, three pæonies outlined in red at back. Here blue also enters into the composition, but to a lesser extent. The surface of this plate is cut into five compartments by a wide pink diaper bordered with light blue

835 [To face p. 472.

towards the edge, and with black towards the centre. The *joo-e* heads are in black relieved by blue, and above them in gilt circles is an unusual diaper pattern in black upon blue. The flowers in the centre, as at the sides, are in the usual pink enamel with green foliage, and a brown leaf with gilt veining here and there. These red-brown leaves with gilt are very usual about this period.

Mandarin.

With regard to this section, Mr. Winthrop writes as follows :—

"I used to feel inclined to connect the 'Canton china' with 'mandarins,' and, even with the fine porcelains that Beckford is said to have preferred, this last including the type of the ruby-backed plates. These latter are generally of egg-shell, but all of that type were not of eggshell; and, indeed, a vase made by any other process than turning on the whee cannot be ground down to eggshell, but there seems no doubt these all came from the north, and were made at King-te-chin.

No. 836. "In the Isle of Wight I have a pair of lozenge-shaped jars of the type known as 'red mandarins,' that seem to join the ordinary mandarins to those finely diapered pieces that Beckford affected. Its cover, neck, and base are of the iron-red diaper composed of those little shapes known as 'Y' work (Nos. 195, 356), fitted together in the usual way, with small panels of *paysages* in bistre. The borders of the body are finished with the octagon and square diaper (see No. 189), and the inner border within the sunk panel is of the first diaper (No. 195) executed in pale green. The panel is filled by a scene of figures ordinarily done in rather coarse washes of colour, all of the decoration being enamel. The jars seem closely allied to the yellow-grounded jars (No. 866), of which you have photographs.

Nos. 837, 838. "I have probably referred to a triplet of slender 14-inch hexagons that I have also, with small panels containing *paysages* in bistre, hastily executed in washes (not stippled), and carefully painted polychrome scenes of figures in the larger panels framed with borders of gilt scroll-work outlined with black. These larger panels and diapered grounds of cover and base in red and black, are altogether in the style

of the diapered eggshell cups, and the body is of really fine porcelain. These are not uncommon—they have the usual red dog on the cover, and a ground upon the body composed of gilt scroll meanders (see also Nos. 352, 353). The panels are bordered by gilt scrolls, rather Louis XV. in character, outlined with black. They approach very near to the eggshell type.

"Again, amongst the common pieces of oriental that turn up in sales in town and country, are sets, or what remain of sets of beakers, that first came to England in 'garnitures' of five pieces, three with covers, and two open beakers (see Nos. 252, 253, 352, 353). Their panels are always painted with scenes of figures precisely like those upon the lozenge-shaped jars. It is impossible to separate them or not to believe them from the same source. But these beakers have a ground of blue under-glaze of varying pattern, and frequently the exact borders of blue under-glaze that appear upon a great number of the blue and white plates and dishes brought to England and to New England at the beginning of last century. Certain of these are still manufactured for the New England market, and used by the families that have used nothing else for a century.

"I repeat that I can find no division between these classes, and must believe that they all come from one source. There are also beakers of similar shape to these last, with shagreen surface, their panels having slightly raised borders (see No. 253), the panels containing flowers of European influence. Their model is not only like the others, but the vases have a handle to the cover, precisely similar, of the dog of Fo.

"There also comes into the same family the blue and white decorations, where there is the panel containing a sort of willow pattern, the ground of the vase being of simple curls (see Nos. 194, 252), broken at intervals with slightly raised leaves, flowers, butterflies, and such-like, exactly in the style of the Italian faience called 'bianco sopra bianco.'

"This model, with raised flowers and all, is also decorated as a 'red mandarin,' with no blue under-glaze.

"I have at the Grange a pair of the blue and white, and under my eye at a friend's house a pair of the same, decorated as 'red mandarins,' the ground entirely of the diaper No. 189

broken by raised flowers on the sides, enamelled. These have been furnished with elaborate 'French mounts.'

"Several times I have had an opportunity of examining a jar that ties all of these late porcelains together in an interesting way. Its cover, in place of handle, has the seated figure of a China woman of the same model as that upon the yellow decorated jars (No. 866) that you had a photograph of, cast in the very same mould. The panels have a raised border; the body is of the quite natural ivory white porcelain. The decoration is entirely done in bistre, much of it being 'stippled,' and the views much resembling the well-known country scenes somewhat similar to the willow pattern, only more finished and detailed. The whole scene, however, is heightened with gilt lines. The figure on the top and the details of the borders connect it distinctly with the yellow vases (No. 866) —the painted scenes with many of the blue-under-glaze Chinese landscapes, and the general peculiarities with other mandarins, including the 'red mandarins' that we have considered. And it is to be remembered that the 'mandarins' (meaning the red mandarins, the 'filigree' mandarins, and the partly reticulated mandarins) are all bound to the diaper porcelains with ruby backs, and come from Nanking.

"All of the red diaper of the 'red mandarins' is on the surface, although not literally on 'enamel' sensible to the touch. It is therefore fixed only in the 'enamel kiln.' It is the same iron red that we seem acquainted with in almost all oriental porcelains, and subjected only to the moderate heat of the enamel firing (see Nos. 356, 357).

"I have here in Boston an incomplete drawing of a dish (No. 850) with a pierced border at A, a blue-enamelled band at B broken by gilt stars, a narrower blue band at C, and in the centre at D is a circle of the same blue enamel surrounding the initials of my maternal grandparents in gilding.

"This I conceive to have been the stand or dish of a dessert basket, and I have in the island a pair of dessert baskets similarly pierced (No. 847), but entirely decorated in blue and white under-glaze, a landscape resembling the well-remembered willow pattern occupying the bottom of the basket inside.

"In late mandarins there is a constant use of blue under-

glaze in combination with painting in enamel colour, leading to the conclusion that these pieces were decorated at the porcelain works.

"The enamel painting is certainly Chinese, but early writers about oriental porcelain believed that much of this enamel painting was added to the blue and white ware in Holland.

"Personally, I have met with little oriental porcelain decorated in Europe. The pieces have chiefly been ginger jars coarsely decorated with the usual rudimentary landscape in blue under-glaze, to which a bright decoration of flowers has been added with no respect to the landscape beneath. The addition is probably Dutch.

"Apparent want of experience in adapting the enamels to the porcelain body may be said to be the common characteristic of the late mandarins, where certain enamels have come out perfectly lifeless."

Mr. Winthrop is in the habit of illustrating his letters by means of pen-and-ink sketches, and these where referred to in the text have been reproduced on the next page, so that the reader may the better be able to follow what Mr. Winthrop says.

Nos. 839, 840. Handles of vegetable dishes, see p. 450.

No. 841. Old Japan, Kakiyemon style, see p. 375.

No. 842. Red bottles, see p. 358.

No. 843. Banded hedge, see p. 376.

No. 844. Mandarin vase.

No. 845. Square vase, see p. 491.

No. 846. Rhinoceros horn cup, see p. 455.

No. 847. Dessert basket, see p. 475.

No. 848. Soft paste famille verte vase, see p. 340.

No. 849. Yung-ching bowl, see p. 391.

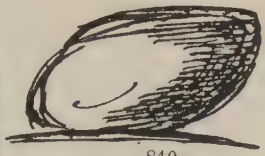
No. 850. Dessert basket stand, see p. 475.

The three saucers in the next photograph may not be of exactly the same age, but they are placed together with a view to illustrating three grades of quality in the mandarin figures with which they are decorated.

No. 851. Ruby-backed dish. Diameter, 5⅞ inches; height, 1¼ inch. No mark. Here we have the central decoration of an 8-inch eggshell dish or plate without the surrounding

839.

841.



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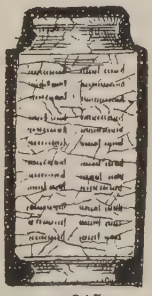

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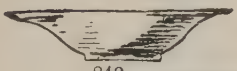

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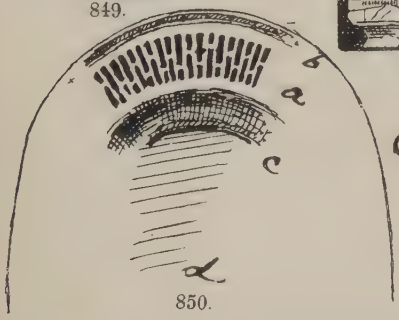
846



850.

847.

[*To face p.* 476.

851. 852. 853. [*To face p.* 477.

diapers. A lady playing on a guitar is seated at a bamboo table with pink top, while a child stands on the other side of a table looking at a book. She is clothed in white enamel shaded with green, and red plaque in front. The lady is dressed in very delicately coloured enamels with rose facings. The large vase at her back is in shades of yellow, blue, and salmon colour. All the enamels on this piece are very good.

"This depicts the famous lady, 'Precious Pearl,' playing on the guitar, while her maternal cousin listens to her performance, studying at the same time."

No. 852. Eggshell dish. Diameter, 6 inches; height, $1\frac{1}{4}$ inch. No mark. Here we have a halfway house between the best eggshell and the ordinary run of pieces decorated with mandarin figures. The gentleman seated with the lady playing the flute, as also the two attendants—one playing castanets, the other carrying a symbol—would pass in any eggshell plate without notice; but the settee, as also the stand, are not enamelled, but painted in iron red, while the gilt scroll at the edge is such as is usually met with in the cheaper forms of mandarins.

"During the Tsin dynasty there was a man named Shih Tsung, whose concubine, 'Green Pearl,' was an excellent player on the flageolet and a good dancer. After her husband's death this lady retained her chastity, committing suicide by throwing herself from a high tower. In the picture she is represented playing the flute to her husband, two attendants being in the background, one carrying the Chinese symbol of chastity."

No. 853. Porcelain dish. Diameter, $5\frac{5}{8}$ inches; height, $1\frac{3}{8}$ inch. No mark. Here we have the usual type of mandarin saucer. At the edge there is a red line, with a waved line and dots, both in a darker shade than the top circle. The ground in the centre is marked off by a red line drawn across the dish, above which foliage or shrubs are indicated in sepia. The three ladies are dressed in enamels of poor colour, the folds of the dresses being simply indicated by black lines; the girl is clothed entirely in iron red, not enamel. The red dog in front has almost disappeared. We have here arrived at the sepia and brick-red class; but there is as much amusement and pleasure to be got out of making a collection of the same

at very small cost as in gathering together specimens of higher-priced grades, while as time goes on, such a collection would increase in interest, and from many points of view be of great value.

"This simply represents persons gathering flowers in a garden."

No. 854. A slightly fluted saucer with waved edge. Diameter, 5½ inches; height, 1¼ inch. No mark. The decoration is marked off in sepia, the network diaper being in rose, and four of the reserves filled with very rough landscapes in iron red. In the centre a rope dancer and two attendants, the colouring being chiefly in shades of iron red, with green and blue transparent enamels. Father Gerbillon, in the account of his third visit to Western Tartary in 1691, in the suite of the Emperor Kang-he, gives a description of an entertainment held by the Emperor. "I returned before they had done serving wine. In the mean time they sent for rope-dancers, who performed several feats of activity upon a bamboo held up by men about 5 or 6 feet from the ground. I saw nothing extraordinary, excepting from one who mounted to the top of a tall bamboo set upright, on the point of which he performed with great activity, bending his body backwards and raising it up again a thousand ways; and, what was most difficult, he stood upon the end of the bamboo on one hand, with his feet upwards. The rope-dancers having finished their exercise, puppets were brought in and played, much resembling those of Europe. The poor Kalkas, who had never seen the like before, were so surprised that most of them never thought of eating. None but the Grand Lama preserved his gravity, for he not only refrained from eating, but took very little notice of the pastime; and, as if he had judged such amusements unworthy of his profession, great part of the time looked downward, and with a serious air. Some time after the Emperor, seeing nobody eat any longer, ordered the tables to be cleared, and returned to his tent."

No. 855. A saucer similar in shape and size to the above. The decoration is marked off in sepia, and the colours employed are the same as in the last. This seems to be a social scene—a gentleman in winter costume, with lady, boy, and female attendant. The landscape across the river is in iron

856. 858. 855. [*To face p.* 478.

red, the houses having black roofs. The border is in purple pink, the garlands in green, with red and blue flowers.

No. 856. Saucer, same size as the last two, but not fluted. Here again the decoration is marked off in sepia, which enters pretty largely into the composition, along with iron red. The network diaper is in more of a purple, the reserves being ornamented in red. The greens and blues of the ladies' dresses are transparent enamels, with a dirty pink, which seems to be of much the same composition as the other opaque colours.

No. 857 differs from the others; the porcelain may be rather better, but is less cream-coloured. Diameter, 4⅝ inches; height, 1 inch. No mark. Brown edge. The border is in blue under the glaze, the figures are better drawn, and the dresses of the lady and the two girls are in delicate shades of pink, somewhat purple, with blue and yellow, and the covering of the lute green; the rock and tree are in light washes of iron red. Altogether this saucer is superior to the others.

Following on the saucers, we will take as a specimen of mandarin jar and cover of the same period, No. 858. Height, 9½ inches; diameter, 1⅝ inch at base. No mark. The borders and the marking off of the medallions is in blue under the glaze, the surface between being covered with gilt scroll-work, while between the two small reserves at the sides there is a flower spray in the same blue applied in parallel hatches. These small medallions are ornamented with a red flower with sepia foliage. The large panel, as seen in the illustration, is decorated with a lady in the dull pink of the period with a blue skirt, the attendant being in blue and green, and the child in iron red. The pavilion has a sepia roof, iron red sides with green panels. The landscape is in red with purple foliage and blue enamel clouds. In these late pieces we find the blue under the glaze used in conjunction with the blue over the glaze.

Blue and White.

That no illustration of the blue and white of this period, other than that on eggshell, soft paste, or combined with other colours, has been given sooner is entirely due to the fact that as a rule it is very inferior to the blue and white of the Kang-he period. A great deal was made for sale in Europe, but very little of this seems to have been of fine

quality, and to this description Mr. Winthrop has referred to fully at page 449. In Nos. 859, 860, we have examples of the blue and white made at this time for everyday use in China; in Nos. 861, 862 of that made for export to Europe.

No. 859. Blue and white dish. Diameter, 7 inches; height, 1½ inch. Mark, Keen-lung seal. Here again there are two blue rings at the edge, as also marking off the central decoration, which consists of a five-claw dragon with carp in midst of waves. At the back, covering the rise, are dragons among waves.

No. 860. Blue and white dish. Diameter, 7 inches; height, 1⅝ inch. Mark, Keen-lung seal. There are two blue rings at the edge, and two more enclosing the centre decoration, which consists of pine and prunus. At back willow tree with paling, etc.

These are very good examples of the blue and white of this period. Both belong to Mr. Simons.

No. 861. Octagon blue and white plate. Diameter, 13½ inches; height, 1½ inch. No mark. Brown edge originally covered with gilt. This plate is part of a dinner service which belonged to the Prideaux family (see No. 750). It differs from most in that it is not the ordinary blue, but more like that to be found in powdered blue and whole-coloured pieces, is of a slate colour and all of the same shade, the relief having been given by the free use of gilt, which gives it more than ever the appearance of the powdered blue pieces with gilt scroll-work. The dinner plates are 11 inches in diameter, which seems to have been the usual size. The larger plates belonging to these services vary in size, and are said to have been called supper plates, as they were put on the table with cold chicken and other eatables that were carved ready for use. By its history this plate belongs to the last half of this reign.

No. 862. Blue and white plate. Diameter, 14¾ inches; height, 1¾ inch. No mark. Three spur marks. This differs from the ordinary run of blue and white in that the blue is quite a dark grey, so that the plate looks almost as if it had been painted in sepia on the white ground.

"This lady is holding a pæony, and before her is a phœnix —the idea is that the pæony is the king of all flowers and the phœnix the king of all birds."

859.

860. [*To face p.* 480.

861.

862. [*To face p.* 480.

863. 864. [*To face p.* 481.

KEA-KING, 1796–1821.

Under the feeble rule of this monarch the country got into a very disturbed state, and, as was always the case, whenever China ceased to prosper King-te-chin suffered. There must, however, have been a large staff of skilled artisans at the imperial works, accustomed to work up to the high standard of the preceding reign, and to this reason we are probably indebted for the fine quality pieces we sometimes meet with under this mark: the court apparently took little interest in art or bestowed much patronage thereon. The porcelain of this period is often of a good white paste, as we see exemplified in the better quality services made for Europe and America early in the nineteenth century.

Enamelled Porcelain.

For the finest examples of any reign or class, one has only to go to the Bennett collection, and in Nos. 863, 864 we see this Kea-king period at its best. Some of this enamelled ware, decorated with conventionalized floral designs, is very beautiful, and seems to have been in vogue about this time (see also Nos. 397, 399), as in the following reign, to which fine specimens also belong.

No. 863. "Cylindrical imperial vase, with own cover. Height, 7½ inches.

"At the neck, shoulders, and base are various bands. The body of the vase is composed of a pale turquoise blue, on which run many flowing designs of a floral character in various coloured enamels and gold. The cover is also covered with pale turquoise blue, on which are floral designs in the same coloured enamels as are on the body.

"This vase has almost the effect as if it were jewelled, the decoration in many parts being slightly raised. It is a very nice piece of the Kea-king period, 1796–1821, and is marked with the square seal mark of that epoch on the base in gilt."

No. 864. "One of a pair of imperial ware bottles, with fancy scroll ears in coral red and gilt, 7 inches in height.

"The decoration, which is in famille rose, consists of several

fancy bands at the shoulder, and fancy band at the base in many-coloured enamels. The design on the neck is of a floral scroll pattern. On the body the decoration, which is also somewhat similar, consists of a floral scroll, amongst which are phœnixes and fruit.

"The whole effect is very graceful, as well as striking. They belong to the Kea-king period, 1796–1821."

No. 865. A double rectangular vase, belonging to Mr. Henry Willett. Height, 21 inches. No mark. Unglazed base, gilt edges at top. Marbled band on the necks in brown, with black marking. This is a most decorative piece covered with a blue-green enamel, such as we find on these enamelled specimens, and ornamented with sprays of pink peach and white prunus blossoms, which spring from aubergine stems. The whole effect is very charming and most artistic. Davis, vol. i., p. 268: "The most appropriate and felicitous time for marriage is considered to be in spring, and the first moon of the Chinese new year (February) is preferred. It is in this month that the peach-tree blossoms in China, and hence there are constant allusions to it in connection with marriage. These verses from the elegant pen of Sir William Jones are the paraphrase of a literal translation which that indefatigable scholar obtained of a passage in the Chinese 'Book of Odes'—

"'Sweet child of spring, the garden's queen,
Yon peach-tree charms the roving sight;
Its fragrant leaves, how richly green,
Its blossoms, how divinely bright!

"'So softly shines the beauteous bride,
By love and conscious virtue led,
O'er her new mansion to preside,
And placid joys around her spread."

Professor Giles, in "Chinese Literature," p. 235, gives a poem by Huang T'ing-chien, written on the annual visit to the tombs of ancestors, which commences—

"The peach and plum trees smile with flowers
This famous day of spring."

Owing to the marbled band on the necks of this piece, we will probably be not far out in considering it as dating from

865. [*To face p.* 182

866. [*To face p.* 483.

this period. If so, it just shows what fine work they were still capable of turning out. This vase was seemingly intended to hold a spray of peach on the one side and of prunus on the other; no doubt for display on the Chinese All Saints' day in reference to the above poem by T'ing-chien.

Mandarin.

No. 866 represents a jar belonging to Mr. Winthrop, and the following is his description of it:—"I have a pair of large rectangular vases, with covers, of a clumsy modelling, thick, and with the waved surface common to some sorts of the mandarins. On the top of the cover is a Chinese woman, modelled as a handle, painting her face, or something of the sort. On the shoulders of the vases modelled Chinamen. In the large panel in front (with a raised edge) is a Chinese scene of ladies riding and shooting with arrows at a mark, before a richly ornamented palace crowded with people. All is carefully treated and finely finished in this panel and in that on the reverse. The borders have a continuous pattern of grape leaves in gilding, and the grapes in black. This is perfectly European, and an ornament very common at the end of the eighteenth century and beginning of the nineteenth. On the sides are narrow upright panels, carefully finished in sepia, of what is intended for an English or other European country house. Unlike the little vignettes, in sepia usual upon mandarins, these are done finely in stippling, and several small panels, all with raised edges, gilt, are similarly painted with scenes taken from European engravings of scenery and castles. The little vignettes commonly seen on mandarins are done with light washes in sepia, hastily drawn. The ground colour of these vases is a deep reddish, orange-yellow, and there is a band of vermilion around neck and base, with gilt flowers.

"In the photograph the jar shows its two panels fairly well, that on the side representing a European landscape and country house; but the small dark sepia panels above, and especially those on the cover, hardly come out even under a magnifying-glass. Outside the large front panel is the yellow ground, a very deep-red orange, with a complete border of vine leaves and grapes, in gilding completely invisible in the photograph. The base and the neck have a band of vermilion,

the former with a 'key pattern' just perceptible in the side, and at the neck are flowers of conventional character, as may be seen on the side toward the light. The panels on the cover are also framed in very finely-drawn floral borders, quite invisible here. This vase has a very red mandarin look about it, and one would not have been surprised to see it grounded with an iron-red diaper pattern. But I have never seen a red mandarin with its chief panel so carefully executed.

"I bought the pair in London thirty-three or thirty-four years ago for £20, and consider they date from about 1810.

"The rather coarse and waved surface of this jar is quite visible."

No. 867. Regarding this, Mr. Winthrop wrote as follows:—"There is a pair of 13-inch 'Indian vases,' of Chinese make, with 'gros bleu' bases and handles. The shape is borrowed from the European. The husk festoons are raised, as well as the borders of the upright oval panels on which (in fine stippling resembling the sepia panels of the yellow vases, No. 866) are painted funereal urns, overhung by the foliage of weeping willows. These are also connected (in type) with the yellow vases, No. 866, by there being grape leaves and fruit in gilt upon the blue borders.

"In this neighbourhood there are four sets of them of identical shape, all doubtless of one time, but no record of their importation seems procurable. There is good reason to believe they came to New England somewhere about 1810, and as such a 'batch' came together it is to be inferred that they were newly made at that time. The families who acquired them are affluent people, and as little then was known about porcelain, and these are upon a European (Sèvres) model, they were possibly sold as English or French china by the importer. On the other hand, Boston and Salem were then ports intimately connected with the China trade, and these vases—then the latest thing in Chinese porcelain, and of an entirely new departure—may have been sent as presents or on consignment.

"My pair are the least important of these that I am acquainted with, they being 13 inches high. There are two larger (presumably about 15 inches) and two very much larger, but all similar. The upright oval vignettes upon mine differ,

867. 868. [*To face p.* 484.

those on one front being executed in black, and representing a funereal urn and weeping willow, and on the other an English landscape in light yellowish sepia resembling the small vignettes upon mandarins. This last is quite beautifully rendered, and suggests the idea that it may have been taken from one of Boreman's paintings upon Chelsea-Derby. The borders used upon these pieces are identical with the borders upon dessert services and dinner services made in China, to order, early in the nineteenth century, and brought into Old and New England.

"A common border was one of a thick blue enamel, powdered with tiny gilt stars. In this vase there is also such a border of thick royal blue enamel, with gilt grape vine with leaves and fruit. This vine is a somewhat distorted edition of the grape vine with leaves and fruit, so constantly used as a decorative border in England early in that century. It appears on English porcelains, silver plate, and on almost anything needing a border. The glass globes of lamps were even so decorated.

"My borders are blue in rather a thick enamel colour, and a magnifying glass will just bring out the gilt patterns in the photograph upon the blue ground. With the glass you can see how finely the upright oval sepia panel has been painted.

"The rather coarse and waved surface of these jars is also quite visible in the photograph."

It is easy to see that every detail of these vases is borrowed from Europe—I mean those of this especial type.

A few days later Mr. Winthrop wrote:—"I am waiting for an opportunity to inspect two pairs of similar vases, said to be in this city, with a claret ground imitating Chelsea. I have now come upon seven pairs of vases of this pattern, all brought to Boston about 1815, and I think that they all came together."

Again later—

"The old New England families commonly maintain their position, and I find here a good many remains of services and ornaments, but they are rarely the specimens of the connoisseur. They are the porcelains of commerce of the period. Here these are known as 'Canton china,' there having been an impression that it was manufactured at Canton. Some of

it, no doubt, was decorated there, and it is not easy at times to distinguish between north and south. The surface of these pieces is apt to be wavy, and the colour rather grey, much like that of most 'Bristol paste,' but it happens that the paste of the three pieces illustrated (Nos. 866, 867, and 868) is quite ivory in tint, owing to the presence of iron."

"Attached to the first page of this letter is a little drawing of a vase (one of a pair) 28 inches high, resembling my classical vases in every respect, except size. It is the finest pair of these that I have come across. The model is ours, but, perhaps, is slightly more slender and élancé. It has our borders every where, and even the medallion in bistre, of a temple in a landscape of trees, is repeated with the greatest nicety. The borders of vine leaves, in gold upon a blue ground, are most carefully executed, and the vases I consider worthy of a high place. Unfortunately they have been divided between different branches of the descendants of a celebrated millionaire of the early part of last century, and neither party will ever part with its vase. In mine (No. 867) the vine-leaf borders have degenerated into quite a Chinese vine through being copied over and over by an unintelligent workman who did not realize what he was doing."

No. 868. "In the photograph beside the vase is a small covered custard cup, one of the few pieces remaining of my grandfather's service, made in China about eighty-two years ago. The pattern is borrowed from a French one, and all the pieces have our crest.

"This service was decorated, to order, in China early in the nineteenth century for my grandfather, who chanced to marry a daughter of the first diplomatic representative of Great Britain in this country, after the rebellion known as the 'Revolution.'

"It has my grandfather's crest upon it, and is, doubtless, a free copy of some French pattern of the time."

Later on—

"This morning I went by appointment to the house of a lady representing an old New Bedford family, who has the most magnificent of the whole series of classical (Chinese) vases like my photograph that I have seen. Their medallions contain, instead of the stippled landscape in bistre, a spread

871. 870. 869. [*To face p.* 487.

eagle with the motto of the United States, and a halo of stars. This is very beautifully painted, the stars being in a mist of rays. Like ours, these vases have a festoon of 'husks,' in colour and gilding, the blue-and-gold handles, etc. Unlike ours, the porcelain surface is not wavy, and it has a few sprigs in raised blue enamel and gilding scattered over the white body of the vase. This pair is about 17 inches high, and the decoration elsewhere exactly like ours, but the porcelain of better quality."

No. 869. "In the same house are the remains of the two finest Chinese dinner services that I am acquainted with, both decorated upon the glaze. One service has vignettes of landscapes and English country houses in stippled bistre, set in circular medallions, with the initials of the family in gilding set in a panel in the border. The dessert dishes include some pierced baskets, such as I have lately written you about, and custard cups, with the twisted handles and strawberry knobs, all the models being of the usual recognized type.

"The other service is more elaborate, having a very broad border of diaper in gilding, interrupted by small oblong panels containing bright-coloured Chinese flowers, these last being the only part of the decoration that has a Chinese character. This last service is of the thin grey-tinted porcelain so frequently seen coming from China—the plates very flat, with a much hollowed 'marly.'

"The invoice of these two services is in existence, dated 1815. The service that I have spoken of first is so absolutely bound to the other by the vignettes and other points of resemblance to Nos. 866 and 867, that there can be no doubt of their being of the same date, with decoration by the same hand.

"I am promised a defective piece of one or both of these services to take to England.

"In the same house is a good set of five blue and white beakers and slender covered vases, with 'kylins' on the covers, the bodies thrown into panels by the common butterfly Chinese border, in blue under glaze; but in the centre of the large panel is a vase and flowers affecting a European character in thick enamel upon the glaze, and in the small panels are sprigs in the same blue enamel. These last resemble

the enamel sprigs upon the classical vases belonging to the same lady, tying all of that lot of porcelain together. The body of these beakers is of a white and smooth porcelain, rather porous. The butterfly borders in blue under glaze are those we continually see, looking as if put on by some kind of transfer. I have rarely seen such fine porcelain in these sets of beakers."

Later Mr. Winthrop wrote: "I am sailing two days hence for Liverpool, and shall probably dispatch to you from thence a small wooden box containing a broken dish of one of the New Bedford dinner-services that I have referred to. You will see that it can be readily put together, and serve as an illustration if you wish. The lady could not find a piece of the more elaborate and gilt service that she could make up her mind to part with.

"The porcelain of the two services is similar, and you will recognize that the specimen sent you is of a thin, crisp, and resonant body that you are perfectly acquainted with. It is very easily broken.

"The vignette upon the specimen sent you (No. 869) is precisely like the vignettes upon the classical-shaped vases photographed for you—colour, method, and all—so that it would be very probably by the same hand. It is doubtless borrowed from some engraving from a volume illustrating English country houses. The side panels of our 'yellow-grounded jars' (No. 866), also photographed for you, are of the same character and origin.

"Upon many mandarins, jars, mugs, etc., there are found small vignettes with very hastily executed scenes in a similar colour. These, however, are in washes, and not stippled—just suggesting a *paysage*. Still, they seem connected with these vignettes, and appear to either have suggested them, or to have been suggested by them."

No. 870 is a small quatrefoil mandarin vase (height, 5 inches; no mark), decorated with the usual bright enamels, and included here on account of its "marble" stand, somewhat similar to those on the classic vases of which so many exist in Boston. This imitating of marble seems to have formed a feature in the decoration of pieces of many sorts about this time. The marbling here is done in black on a red-brown ground.

872. 873. [*To face p.* 489.

875. 874. [*To face p.* 489.

No. 871. Semi-spherical bowl. Diameter, 15½ inches; height, 6½ inches. No mark. Gilt edge. This is one of those pieces which were made about this time, of fine quality, and sparingly decorated in the classic style for the European and American markets. The paste is very good, and whiter in colour than the New Bedford dinner-sets described by Mr. Winthrop. Outside the decoration is wholly in bistre, but of much darker shade than No. 869; in fact, quite a chocolate-brown, which in certain lights shows a metallic lustre. This is relieved by narrow gilt lines. The urns are most delicately painted in sepia, the scroll-work on the band at top being shaded in this colour. Inside, at the rim, there is a laurel-leaf band, with red berries between two gilt circles, edged with red. So far the decoration is entirely in the European style, but at bottom is a pink rose on a green stalk, with two red leaves, which, although no doubt intended to be European, are as Chinese as they can well be.

Nos. 872, 873 represent a shaving-bowl and water-bottle. The basin (diameter, 10 inches; height, 4 inches. No mark) is decorated with mandarin figures in the usual coloured enamels, viz. a purple-pink, blue, yellow, purple, and green; the dog in front being in sepia. The border is in shades of iron-red and sepia. The bottle (height, 9½ inches) is decorated to match the basin; the rock is in a brown-red so common about this time. To complete the set there should be a mug similar in shape to No. 762. These belong to Mr. H. Willett.

Blue and White

was made largely for Europe during this reign, but the quality was poor, and it does not seem in any way to call for attention. The best examples are those made for use in China.

Nos. 874, 875. Blue and white dish. Diameter, 10 inches. Mark, Kea-king seal. The decoration is in white upon blue, while the motive is a dragon with five claws, chasing the sacred jewel among nebulæ of fire. It will be noticed that there are two dragons on the sides, and two on the back of the dish; and this pattern, on similar dishes belonging to earlier reigns, is often to be met with, the blue being much richer, and the drawing and painting better. The pattern was no doubt a

stock one supplied year after year to the imperial palace on hundreds of pieces.

In Nos. 876, 877 we have specimens of what is known as Canton ware, or at least one of the many styles in which it used to be decorated for the European and American markets.

No. 876. Blue and white plate. Diameter, 16½ inches; height, 1½ inch. No mark. Three small spur marks; brown edge. The decoration consists of a winter river scene, enclosed in one of the curl and spike bands usually met with in this class. The border on the rim begins with a trellis-work band, on which are placed four pomegranate and four *joo-e* head-shaped ornaments in curl-work, with eight flower sprays.

"A night view of a stream, founded on a verse in the Chinese poets."

No. 877. Blue and white plate. Diameter, 18 inches; height, 1½ inch. No mark. Six very small spur marks; brown edge. In this instance the border is more complicated, and seems to consist of four scrolls in trellis and curl diaper, with butterfly and *joo-e* head-shaped ornament between, with perhaps a peach-shaped figure beyond, the design being completed with flowers and symbols. In the centre, enclosed in the usual curl and spike ring, under a pine-tree, stands a wood-gatherer, with arms crossed, apparently awaiting the arrival of a boat to take him and his two bundles of faggots across the river.

"Depicts a woodcutter waiting for the ferry, such as may be seen anywhere; his hands are crossed in an attitude of rest. The Chinese frequently stand so."

Chinese Imari.

It is in the red and blue under the glaze class that we most generally meet with distinct evidence of Japanese influence, and as we know the Chinese did a large trade with Japan in porcelain, it was probably to suit the taste of their Japanese customers that this style of decoration was first introduced; but, later on, we find it applied to services made for Europe. In the piece now under notice we have a very good instance of this particular ware, although it is not an early specimen thereof.

No. 878. Dish of bluish porcelain. Diameter, 8¾ inches;

876.

877. [*To face p.* 490.

879. [*To face p.* 491.

height, [illegible] inch. No mark. Brown edge. At back, two small blue sprays, each with three red-peach (?) blossoms. On the face the decoration is marked off with blue rings; the border at the edge being traced in red and filled in with gilt. Of the chrysanthemums, two are traced in red and filled in with gilt; the other three being in red with gilt centres. The two other large flowers are in red and gilt, and of the shape so often met with in these later pieces, and looks more like a fuchsia than anything else. They have one blue petal, which gives them an odd look, with two sprays of flowering bamboo (?) at the base in blue. The lotus leaf, below the chrysanthemums, is also in blue; but most of the foliage is in red, blue entering very sparingly into the composition, which makes it all the more striking.

We must now glance at one of this class in the shape of a European dessert plate, although the Japanese influence is not so strongly shown in it as is often the case. It is made of porcelain similar in every way to the dish.

No. 879. Plate. Diameter, 9 inches; height, 1 inch. No mark. Brown edge. The decoration, as usual in these plates, is marked off by blue circles, and consists of conventionalized flowers in red, blue, and gilt. The side is covered with a red trellis work band, the reserves being marked off with blue lines. In the centre, the trunk of the tree and four of the leaves are in blue, with a big red and gilt pæony stuck in the middle, while to the reader's left are two blue, and three so-called tobacco leaves (see No. 386). The blue is dark in colour, veined with gilt, and makes a striking contrast with the rest.

Céladon.

No. 845. Regarding this sketch Mr. Winthrop writes: "I recall, at the house of a friend, a splendid lilac jar, very similar to one in the Walters collection, a lilac crackle of probably the sixteenth century. You will remember the reproductions of some such crackle in the early part of the nineteenth century, a pair that I see frequently here (Boston), of an ivory white with large crackles, and the square mark of Chia Ch'ing in blue under the glaze beneath the foot. This would place them between 1796 and 1820. I own a pair exactly

similar, where the body is of a grey white, imitating jade. The porcelain is very pure and fine, and the only decoration consists of the raised baton in groups that typify the first written characters of the Chinese language. Those here, modern as they are, were brought from China forty years ago, as a part of a fine collection of, for the most part, ancient porcelains that realized at the death of the owner £12,000."

Reproductions.

Nos. 880, 881, 882. We left the last club vase some hundred years back at No. 609, but they seem to have come into fashion again to some extent about this time, generally as copies of the Kang-he pieces. However, beyond the shape, and that it somewhat resembles the old pieces decorated chiefly in red, No. 880 is perfectly unique in every way, and were it not for the paste, and the blues and greens employed, it would be difficult to form any opinion regarding what reign it belonged to, as the painting and everything about it is worthy of one of the earlier periods. The key pattern on the flange is in red, the bands on each side of the collar in green with other colours, red comb pattern at top, and design below. The drawing of the figures is in red and sepia, the face and hair of the large figure being chiefly in the former, with red robe covered with gilt designs, blue head-dress, and green trousers. The smaller figures are in the same colours, but rather more subdued in tone. The large figure probably represents "Chung Kw'ei,"[30] an imaginary being, believed to wield powers of exorcism over malignant demons, and frequently depicted as an aged man clad in ragged apparel, and holding a fan to his face to conceal his ugliness. An ancient emperor once saw him going into a house, and asked him 'What are you going there for?' He answered, 'To catch evil spirits.' During the fifth moon his picture is sold and hung as a charm." "The Dragon, Image and Demon," p. 446. One condemned demon is under the right foot of the large figure, while another with fear and trembling presents a rice measure, which will probably be found of short measure. In No. 881, two wretched creatures await sentence with a wine vessel, the contents of which are no

[30] The "Shoki" of Japanese mythology.—T.J.L.

881. 880. 882. [*To face p.* 492.

885. 883. 884. [*To face p.* 493.

doubt adulterated, while in No. 882, under a torn umbrella, perhaps representing bad workmanship, a third awaits with an offering of a basket containing a bat and peach. The former, Mayers tells us at p. 29, is generally represented as in attendance on Chung Kw'ei.

TAOU-KWANG, 1821–1851.

A WELL-INCLINED monarch, but who lacked the strength of character necessary to contend with the many difficulties that surrounded him. Given to pleasure and amusement, he liked, we are told, to surround himself with what was of beauty, and seems to have endeavoured to raise the standard of quality at King-te-chin. Many of the rice bowls made at this time are very beautiful, and much sought after by collectors (see Nos. 398, 399, and 404, 405).

Enamelled ware.

No. 883. These beakers seem to belong to about this period, and, as in this case, most of them are marked in red Taou-Kwang in the seal character arranged in a line on a band. They are to be met with variously decorated in numerous colours, and in most cases the surface is entirely covered with enamel. In workmanship and decoration they are the same as the tripod incense burners, of which a specimen is given under No. 397. In height 9½ inches, this piece, like other such, may be said to be divided in two, viz., the top part, or flower vase, and the bottom part, or bell-shaped stand, so that if turned upside down you have a cup on a protruding stalk. The inside of the vase and cup are covered with a rich blue-green enamel, while outside the green is of a pea shade, ornamented with a lotus scroll work and the eight Buddhist symbols in gilt. Mr. Simons has a similar piece to this, but there on the outside the decoration takes the form of red dragons on the white porcelain.

The using of two shades of green seems to have been a feature about this date, and the effect is very charming, as, for

instance, when this vase is placed so that you can see the inside and outside at the same time.

Yung-ching Verte.

Of older wares imitated during this reign, Nos. 884, 885 are interesting, as examples of late Yung-ching verte. These bowls—diameter, 6½ inches; height, 3 inches, mark Taou-kwang in the seal character—are excellent copies of the ware we considered in Nos. 669–672. Decorated with the old motive of lotus and ducks, the design is traced in blue under the glaze, which shows through the green of the foliage, as also the green, yellow, and aubergine plumage of the ducks; the red of the flowers is a very good reproduction of like shade in Yung-ching times. The band of five claw dragons at the rim outside is in blue under the glaze, as also the band inside. The characters forming this latter would seem to indicate that, like Nos. 338, 339, these bowls originally formed part of a set intended as a present from the emperor to some of China's tributary princes.

Canton Ware.

In Nos. 886, 887 we have illustrations of a special class of Canton ware, a thick heavy porcelain (often of fine quality, as seen in the undecorated portions of No. 886) covered with coloured enamels.

No. 886. Dish. Diameter, 9⅞ inches; height, 2 inches. No mark. Gilt edge.

No. 887. Bowl. Diameter, 7½ inches; height, 3 inches. Mark, Taou-kwang seal in red on white ground, which has been left when putting on the enamel; gilt edge. The bowl is inferior in every way to the dish, and seems to be made, as seen at the stand of some coarser material. Both are covered with two shades of green enamel, the decoration being on the lighter of the two shades; the back of the dish, the inside and base of the bowl being covered with a more bluish green. The bowl, it will be noticed, is ornamented with four *mangs*—a blue, a pink, a brick-coloured, and a light blue one; these fit into a floral arabesque in shaded hues of the above colours. The colouring of the bowl is inferior to that of the dish, but

837

[To face p 494.

888.

889. [*To face p.* 495.

this may be in some measure due to the inferior composition of the bowl.

No. 886 would appear to be a favourable specimen of this class, but the gilt has lost its brilliancy, and the marking of the reserves and the ring enclosing the central decoration looks like dirty silver between two red lines. The effect of the pure white porcelain showing through the green enamel is very pleasing, and the flowers symbolical of the four seasons which decorate the reserves are carefully painted. In the centre we have "the gods of Happiness, Emoluments, Longevity and Joy. This picture is usually found in the central hall of Chinese houses. The central figure is the god of Happiness; the one on the right of the picture seated on a deer is the god of Emolument, he is represented riding a deer, because the character for deer and that for emolument are somewhat alike. The god of Longevity is in the foreground, and holds a censer made in the form of the character 'shou,' 'longevity.' The figure on the left hand holding a *joo-e* symbol of luck, is the god of Joy. A servant holds a fan over the group at the back."

The trunk of the tree and the deer are very much alike in a yellow enamel with brown stippling. The large figure is dressed in a shaded brick-red robe, with light blue and green skirt. The others are in the usual mandarin colours. We probably shall not be very far out in taking the date on the bowl as giving the key to the age of the dish.

Rose.

No. 888. Dish. Diameter, 9½ inches; height, 2 inches. Mark, Taou-kwang, in a red seal. This is one of those simple but well-finished pieces that we meet with belonging to this period. At back there are five red bats. In front, a spray of green bamboo on one side, and of some pink blossom on the other, meet at the top, entwine, and so form a garland that it would be difficult to improve upon.

Nos. 888, 889 belong to Mr. Simons.

Canton Ware.

No. 889 illustrates a Canton plate. Diameter, 23 inches; height, $3\frac{1}{4}$ inches. No mark. Made of a coarse grey porcelain, it is decorated with a hunting scene in gaudy colours that lack the brilliancy of the early enamels, and is evidently one of those large pieces that were made during the first half of the nineteenth century for shipment to Europe, when the idea was to get as much as possible for as little money as possible. The scheme of the decoration is not at all bad, and was probably copied from some old drawing that had done duty in this way hundreds of times. This so-called Canton ware is very often crackled, probably to make it look old. The colouring, however, never seems to vary much—crude greens and rose tints playing the principal part, with blues, browns, and yellows of like quality.

Blue and White.

Nos. 890, 891. Blue and white bowl. Diameter, 6 inches; height, $2\frac{3}{4}$ inches. Mark, Taou-kwang seal. The porcelain here is good, the painting clearly and carefully done, while if the blue is not equal to that of Kang-he, still this is a piece that would not discredit any reign. The decoration is divided into two groups by a willow tree and ornamental fence on one side, and a like railing and flowering shrub on the other. Between these, on one side, eight urchins with but scant clothing are amusing themselves at a water-tank, while on the other—presumably the same eight dressed out in gala-day attire—are mimicking one of those official processions in which the Chinese delight so greatly. Inside there is no decoration whatever.

No. 892. Blue and white flat dish. Diameter, 16 inches; height, $1\frac{3}{4}$ inch. Mark, Taou-kwang seal. The decoration consists of two five-claw dragons among nebulæ of fire, with the usual ball or jewel in the middle. At back the four seasons are represented by the bamboo, pine, chrysanthemum, and prunus, which, with sundry butterflies and outlined clouds, pretty well cover the whole surface. The porcelain is of wavy surface, and, but for the mark, might belong to any of these later reigns. As time went on the dishes seem to have got

890. 891. [*To face p.* 496.

893

[*To face p.* 496.

flatter in shape, and here we have them almost like shields, only slightly concave, the curve being nearly the same from the centre to the edge.

No. 893 is another of these flat dishes, blue and white. Diameter, $14\frac{3}{4}$ inches; height, $1\frac{3}{4}$ inch. Mark, Taou-kwang, in four characters. The subject here is a peacock among pæonies, while at the back there are three groups of entwined bamboo, pine, and prunus—the three friends (see p. 103). We find that, as in this case, the Chinese almost invariably draw a particular flower with a particular bird. We have seen how common the cock and pæony is; but this flower can also lay claim to the phœnix, peacock (as here), and the pheasant. The lotus has the mandarin duck; the willow, swallows. Quails and partridges are generally represented with millet; while the stork and pine, as emblems of longevity, naturally go together.

HEEN-FUNG, 1851–1862.

During this reign the low-water mark in the ceramic art of China may be said to have been reached in the destruction of King-te-chin by the Tai-pings, and but little, if any, fine porcelain was made during this period.

TUNG-CHE, 1862–1875.

The Tai-ping rebellion ended, a more peaceful state of affairs set in, and, with the settling down of the country, the manufacture of porcelain once more began to receive attention. Mr. Hippisley mentions decorations in sepia as exhibiting considerable artistic merit, and refers to a ware with a pale turquoise ground, ornamented with flowers and butterflies in black and white, as finding favour with foreigners about the end of this reign. The period, however, is too modern to receive much attention at the hands of collectors, and it is doubtful if the quality is such as to warrant its ever coming into favour.

KWANG-SHIU, 1875 *to date.*

During the present reign the Chinese have paid much attention to the improvement of their porcelain, perhaps not so much from the love of art as with the object of making large profits, by selling it to foreigners at high prices as antique, and certainly many of their imitations are wonderfully good and well calculated to deceive the unwary. America still draws supplies of porcelain for every day use from China, but little is now received in Europe. The day, however, may come, if the Chinese go the right way to work, when it will once more become the fashion to use Chinese made services, although, of course, a very high standard of excellence will be required to compete with the finely finished wares now made on this side.

Famille Verte.

Nos. 894, 895, 896. Famille verte vase, blue enamel. Height, 18½ inches. No mark. This piece was purchased in the East some twenty odd years ago, and may, perhaps, be taken as an example of what could be produced in the early part of the present reign. The porcelain, general technique, and glaze are good. The enamels very transparent, but lacking in depth of colour, and seemingly apt to chip off. The yellows are poor, and the reds of a brick colour, while the greens are thin; the aubergine is fairly good. But altogether, at a glance, you can tell it is a modern piece.

"The Emperor Ti was very fond of a stork, which he kept to the neglect of the duties of government. He appointed an officer to feed it, giving food for it as if for an official. His councillors frequently remonstrated with him without effect. The pictures show the stork being fed, and two faithful ministers endeavouring to destroy the bird which wasted so much of their master's time."

In Nos. 895, 896 we have the destruction of the pampered stork by means of book and sword-magic (see "du Halde," vol. i. p. 677). In No. 896 a man waves a sword, which produces a cloud of smoke over the stork, in which it will probably disappear, while the figure behind him has just thrown the book which has fallen in front of the bird. The emperor and his

894. 895. 896. [*To face p.* 498.

attendants, who have been feeding the stork (in Nos. 894, 895), stand powerless to help their favourite.

Having arrived at the end of our journey, the writer must now take farewell of the reader, with many apologies for the very indifferent guide he has proved over the ill-defined track we have travelled. Mistakes, no doubt, have been made, and many times we may have wandered from the right path, but if we have by chance set up a few fresh landmarks that will be of service to future pilgrims, our journey will not have been taken in vain. As the road gets more travelled on, the path will get better marked, so that by-and-by those who tread it will be able to accomplish the journey, down the four hundred years we have come, with less difficulty and more certainty than in the present instance.

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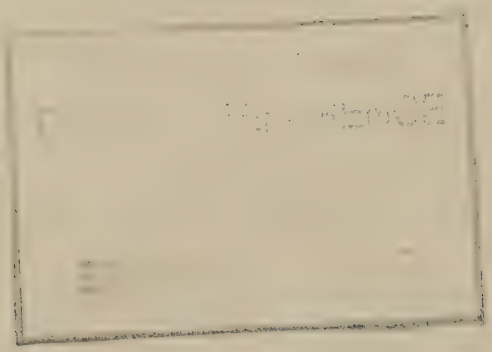

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